The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

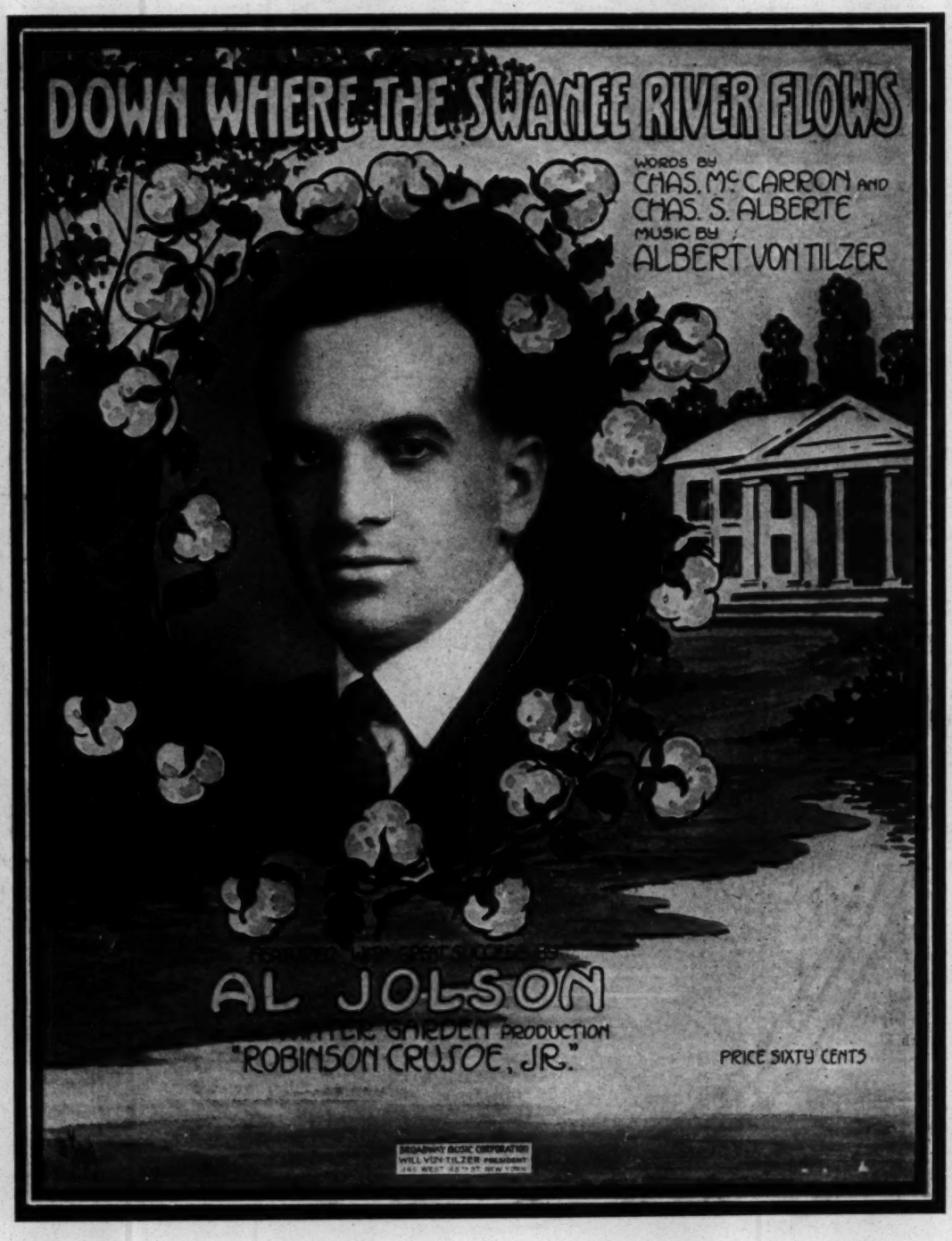
OCTOBER 14, 1916 PRICE TEN CENTS

MAE FRANCIS

THE NATIONAL THEATRICAL WEEKLY

AL JOLSON

Has at last given us permission to release this song, and you can rest assured it was not only welcome news to us, but a big surprise. "SWANEE RIVER" is not only Al Jolson's pet song, but it is his biggest hit in the show, so in spite of the many requests made by our friends for the use of the song in vaudeville, it looked as though it would be impossible to have it released until next season. "Swanee River" is the song that took the place and filled the spot held by "Tennessee, I Hear You Calling Me," and if you have not been fortunate enough to hear Al Jolson sing "Swanee River" in the show, take our word for it there is a great treat in store for you. We cannot tell you how much pleasure it gives us to be able to offer this wonderful song to you.



BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th St., N. Y. C. CHICAGO: 145 N. Clark St.

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WHITE RATS TO HOLD OPEN MEETING OCT. 24

Whole Matter Between Manager and Performer Will Then Be Threshed Out and Decision Reached Regarding New Managerial Contract, It Is Said. Managers Hold Important Conference

Despite the fact that the threatened crisis between the Vaudeville Managers' Association and the White Rats, which, it was stated in the club house of the latter, would be reached during the past week, did not materialize, indications from both sides during the last few days, lend color to the opinion of many persons closely in touch with the situation, that an open break between the two bodies has only been deferred and not by any means avoided. As a matter of fact, there are many students of the situation who fail to find any means by which it can be avoided, except the absolute surrender by either side, of claims which they have both stated were of the very first importance.

That both the managers' and actors' organizations realize the situation is gradually tightening, became evident on Friday afternoon when the former called a meeting of all its members and the latter issued a call for an open meeting of all White Rats on Oct. 24. Both, it is said, were for the purpose of discussing the approaching crisis.

At the assemblage of managers, the only matter discussed, it was said afterward, was the new form of contract which that body will require all White Rats to sign after Oct. 31, which action is expected to bring about a "show-down" between the two organizations. Some of the members, it is said, were strongly in favor of extending the operation of the new contract to such an extent that all stage hands and musicians would also be required to sign it and thus bring on a test of strength between the unions and the association in all branches of the theatre, at once. But others, among whom were some of the more influential members, it is said, opposed such action and the meeting finally adjourned without the scope of the contemplated action being broadened.

The same matter, it is believed, will be taken up at the meeting which the Rats have called and a decision reached as to whether the members will or will not sign the new contracts when the first of next month arrives.

Efforts to reach Harry Mountford, active head of the White Rats in the disputes which the organization has had with managers, and obtain information regarding the intentions of his followers in the approaching serious situation, were unavailing, it being repeatedly stated at the club house that he was not in and considerable mystery being thrown about his possible whereabouts.

Efforts to see him were made by members of the association, also, with the intention of inquiring why the usual advertising space used by him in a weekly theatrical paper, to set forth the attitude of the White Rats and reply to the managers' assertions, was not used last week. In view of the fact that the crux of the fight, which has extended over several months, is now approaching, the abandonment of the space was looked upon as strange by persons both inside and outside of the organization. But several of them, at least, were disappointed in their hope of seeing him and obtaining an explanation.

The space in the journal has been paid for, it is said, at advertising rates, and one of the reasons reported for its discontinuance, is that the funds of the Rats were in such shape at present that further expenditures in that direction were deemed unwise.

However this may be, the fact remains that the situation between the two bodies is slowly but gradually reaching a point where one or the other must give way and accept defeat on all the demands which they have declared are absolutely necessary for their welfare and advancement.

When that time comes, it is expected that the managers will stand as one and either surrender or fight as a body. But, if indications can be accepted as throwing any light upon an event that is still to be reached, the White Rats can hardly be expected to do likewise, and a split in the ranks would not be a surprise to close observers of the situation.

Many members of the club, it is reported, are not in favor of combating the managers and when it is considered that they include some of the more powerful of the Rats, their influence is bound to be felt at the crucial moment. These members are mostly those who receive ample salaries from the managers and are, on the whole, satisfied with their treatment at the hands of the booking offices, etc.

DONLIN & McHALE BALK

Mike Donlin and Marty McHale, booked at the Palace this week, refused to go on in number two position, Moore & Haager filling in. The team was rebooked for the same house later in the season.

RICKARD MAY LEASE GARDEN

Rickard & McCrackin, who conducted the Willard-Moran fight at Madison Square Garden, have put in their bid for the lease of the structure it was revealed last week. They have outbid all competitors it is said.

ACTORS LOSE VOICES

Fred Clinton and Will Morrisey had to cancel an engagement at the Winter Garden Sunday night on account of losing their voices, due to a cold contracted in Waterbury, where they also had to cancel.

CIRCUS IN TRAIN WRECK

NORFOLK, Va., Oct. 9.—A train carrying the Buffalo Bill Shows was wrecked near here early yesterday morning. No persons were injured, but twenty-six horses were killed and baggage destroyed. The show will exhibit here tonight.

ALBEE AIDS HOSPITAL

A check for $2,000 from Messrs. Keith & Albee, head of the United Booking Offices, New York, was received last week, by Dr. Max Thorek, Surgeon-in-chief of the American Theatrical Hospital, Chicago, as a donation for the new hospital building now rapidly nearing completion.

FEINBERG PREPARING REVUE

Abe Feinberg will present a new revue called the "Girls From Maxims," with Jerry Delancy and the Delator Sisters as the principals

PUCK HAS NEW ACT

Harry Puck, little brother of Eva, has ordered a new act to be written by Edgar Allan Woolf. Puck is training each day to reduce, in order to do the dancing necessary in the new vehicle.

DILLINGHAM GETS ANOTHER

It became known last week that Charles Dillingham had acquired the American rights to "Wie Einst im Mai," now running at the Irving Place Theatre. Mr. Dillingham is reported to be planning an early production of an English version.

ROBBINS SIGN WITH BRADY

Robert Robbins, formerly of the vaudeville team "Robbins and Lyons," has joined Brady's new comedy by Montague Glass and Maurice Goodman, "Object Matrimony," playing Isaac M. Bader, "the buyer from Milwaukee."

QUIRK SCREEN CLUB HEAD AGAIN

ELECTIONS HELD IN NEW HOME

In a spirited election that brought out the votes of only a small percentage of the members, "Billy" Quirk, actor and director, has been re-elected president of the Screen Club, the members thereby administering a sound rebuke to the so-called anarchistic element within the organization. A majority of the popular ticket was placed in office with Quirk.

The annual election was held in the new home of the Screen Club at 117 West Forty-fifth Street, possession of which was taken on Oct. 5. A complete list of the new officers for the coming year follows:

President—William Quirk.
First Vice-President—Edwin Carewe.
Second Vice-President—Paul Scardon.
Third Vice-President—Oscar Eagle.
Treasurer—Will C. Smith.
Corresponding Secretary—Anthony Kelly.
Recording Secretary—Robert E. Welsh.
Board of Governors: E. K. Lincoln, Harry Solter, William F. Haddock, and Frank Carrol.

Of an approximated membership of 550, it was estimated that 150 votes were cast during the period of ballotting. A much larger turn-out was anticipated, but the placing in the field at the last moment of an opposition ticket aroused the displeasure of many members, who stayed away from the polls.

The defeat of John N. Race for the office of treasurer by Will. C. Smith was the unexpected event of the evening. Mr. Race has served in a similar capacity for the past year and has been a leading spirit for the betterment of the organization since its inception. Editor and owner of the Fort Lee *Sentinel* and a prominent Jersey business man, Mr. Race has given his entire time for many months to the affairs of the Club. He was the prime factor in the leasing of the new home on Forty-fifth Street, and has been instrumental in many ways in raising the club to its present high plane. He charges his defeat directly to the "anarchist" faction among the screeners, who have looked with disfavor upon certain of his efforts during his administration as Acting Chairman of the House Committee. It was stated later that Mr. Race's resignation would be in the hands of the Board of Governors before the month is out.

FOX AND BRENON WAGE LEGAL WARFARE

SEEK INJUNCTIONS AND DAMAGES

It was a race between Herbert Brenon and William Fox, to get before the courts last week, when each filed a suit against the other asking damages to the extent of hundreds of thousands of dollars, injunctions, etc.

Hearings in both cases were held in the Supreme Court on Monday before Justice Pendleton who after listening to arguments reserved decision.

On Friday week Supreme Court Justice Goff signed an order in the case of The Herbert Brenon Film Corporation and Lewis J. Selznick Enterprises, Inc., against the Fox Film Corporation and William Fox, to show cause why an injunction should not issue restraining the Fox Company from using the name title or words, "The War Bride's Secret" as a title of any motion picture production.

The Brenon Company claims that the Fox Film Corporation's picture production "The War Bride's Secret" is an infringement of the Nazimova picture play "War Brides." The Brenon picture is founded upon Marion Craig Wentworth's play, in which Madame Nazimova appeared in vaudeville with much success last season. The Brenon picture will, it is claimed, be one of the most expensive productions seen this year, and will be released early in November.

Mr. Brenon based his suit for infringement on the assignment to him of exclusive motion picture rights to the play "War Brides" by the author, Marion Craig Wentworth.

The William Fox suit against Herbert Brenon is for an injunction and $100,000 damages, based on the use on his letterhead of the terms "extraordinary Brenon successes" and "brilliant Brenon stars" in connection with productions released by the Fox Company and actresses who appeared therein. Mr. Fox seeks to enjoin Brenon from mentioning any of the productions he made or directed for Fox in advertising his new enterprises.

The pictures in question are "Kreutzer Sonata," "Soul of Broadway," "The Two Orphans," "The Clemenceau Case" and others. While the actresses whose names appear on the Brenon Company letterhead as "brilliant Brenon Stars" are Valeska Surratt, Theda Bara, Nance O'Neil, Annette Kellermann and others. Running across the top of the Brenon letterhead also appears the line "Sole Originator, Producer, Author and Director of "A Daughter of the Gods.'"

These two suits follow closely upon the recent litigation between Herbert Brenon and William Fox, in which Mr. Brenon, who had been connected with the Fox Company for some time, but recently severed his connection to start his own company, brought action to compel Mr. Fox to place the Brenon name as author on the film and advertising matter of "A Daughter of the Gods" made in Jamaica at a reported cost of $1,000,000.

BOYCOTT CONTINUES

There seems to be no immediate settlement in view between B. S. Moss and the Unions in the Prospect Theatre, Bronx. A boycott is on and unless something unforeseen intervenes, the trouble is likely to last several weeks longer.

The boycott has already extended to the other Moss houses. Picketing is going on at the Jefferson and before the end of this week the Hamilton, Regent and Flatbush, Brooklyn, will be affected.

HUTCHINS SLOWLY IMPROVING

Harry Hutchins, scenic artist, who is in the Union Hospital, Fall River, Mass., is slowly recovering but the physicians do not expect him to be able to get out for six months.

LETTER ABSOLVES COMER IN SONG ROW

Howard Johnson Says He Gave "Poker Medley" to Emma Carus' Partner.

The controversy between Arthur Deagon and Larry Comer over the singing rights of Howard Johnson and Joe McCarthy's "Poker Medley" reached the climax on Monday when both performers appeared at the Colonial Theatre.

Comer rehearsed the song and sang it at both afternoon and evening performances although both Deagon and his attorney declared that any attempt to introduce the song would be met by the service of legal papers in an injunction and damage suit.

Deagon has openly accused Comer of appropriating one of the features of his act and as Deagon introduced the song a number of years ago many believed that there was some merit to his claim but a letter received recently by Comer from Howard Johnson throws additional light on the subject and completely absolves Comer from any charge of appropriating the "Poker Medley." Johnson's letter is reproduced herewith:

New York, Oct. 6, 1916.

Dear Larry:—

In justice to you, I want to say that I am very sorry that the present controversy relative to the Poker Medley written by Joe McCarthy and myself has arisen.

At the time I gave you the song, Mr. Deagon was not playing vaudeville, but was engaged in musical productions and revues, I felt, under the circumstances that I had a right to give the song to you, which I did, without your solicitation.

I hope that Mr. Deagon and yourself will be able to get together in this matter, as it makes me feel very badly to think that inadvertently and unintentionally I am responsible for the whole mixup, which, as you can well imagine I sincerely regret, as Mr. Deagon and yourself are both personal friends of mine.

Yours sincerely,
HOWARD JOHNSON.

BRONX THEATRE CAVES IN

Twenty boys, who were using an abandoned theatre in the Bronx as a playground, were buried in the debris when the theatre caved in last week. Four of the boys had a narrow escape from death and the others were badly scared and shaken up. The playhouse was one started two years ago by Cecil Spooner, but after construction had proceeded as far as the first floor, was abandoned.

HIPPODROME TO TEST SUNDAY LAW

ATTORNEY SERVES NOTICE ON CITY

The City of New York in its suit to collect a penalty of $500 from the Hippodrome company for permitting a Sunday concert for charitable purposes to be given last January received something of a set back this week when Nathan Burkan, attorney for the big playhouse, served notice that he would attack the constitutionality of the Sunday concert ordinance. In answer to the City's suit the Hippodrome company alleges that the present ordinance covering Sunday performances is in direct conflict with the laws of 1897, also known as the Charter of the Greater City of New York. In the ordinance approved March 30, 1915, under which the Department of Licenses brought the suit, the right to give concerts on Sunday is not afforded charitable associations. The law of 1897, which has never been repealed, charitable Sunday performances are permitted.

The performance which the License Commissioner objected to and upon which the suit is based, was given for the benefit of the newsboys of New York and the proceeds were turned over to charity. The commissioner in his suit alleged that the performance was "not sacred, but tragedy, comedy, ballet, opera, farce and negro minstrelsy," all of which is barred by the ordinance in question.

TO SELL MUSICAL LIBRARY

The estate of Samuel P. Warren, who for twenty-six years was organist of Grace Prostestant Episcopal Chuch, Broadway and Tenth street, and regarded as the dean of American organists, will sell his musical libraries through the Anderson Galleries on the afternoons of October 26 and 27.

BALLET SEASON DELAYED

Owing to the fact that Warslav Nijinsky injured one of his ankles last week and was therefore unable to conduct rehearsals, the Serge de Diaghileff Ballet Russe has postponed the opening of its season at the Manhattan Opera House from Oct. 9 to Oct. 16.

TIMONEY BUSY MAN

James A. Timoney is a busy man, for, in addition to being the attorney for the White Rats, he has just been chosen as counsel for the Actors' Guild, of which Jerry Cohan is president. The duties of these organizations together with his extensive practice among theatrical folks, caused him to refuse a judicial nomination recently tendered him.

MISS BINGHAM'S STAGE RETURN

Amelia Bingham will shortly open in vaudeville in a new series of "Big Moments from Great Plays." The offering is in preparation under M. S. Bentham's direction. The vaudeville season will mark Miss Bingham's return to the stage. She has been in retirement since the death of her husband, Lloyd Bingham.

MR. LAZARUS HALTS SUDDENLY

Theatrical folk were surprised this week to learn that the engagement of "Mr. Lazarus" at the Booth Theatre was terminated abruptly on Friday, Oct. 6.

The members of the show were given no advance notice, and the unusual action caused much talk among the cast.

Henry Dixey has been the star of "Mr. Lazarus" since its opening a few weeks ago. The piece has been doing a fair business.

DIRECTOR MARRIES WRITER

Will Adams, a motion picture director, and Thelma Parker Hull, a scenario writer, were married last week by City Clerk Scully in City Hall, New York.

PUBLISHERS TALK OF NEW ORGANIZATION

Enormous Increase in Cost of Doing Business Causes Leaders to Look About for Means of Relief.

The enormous increase in the production cost of sheet music is responsible for much of the "organization" talk which is going the rounds of the big popular music publishing houses this week. The advances in the price of paper, inks, printing, etc., have been so frequent during the past few months that the publishers' margin of profit, always a small one, has been almost entirely wiped out.

So serious has the situation become that a number of the larger publishers have frankly stated that unless some means by which the cost of doing business can be reduced or the selling price of sheet music increased, the outlook is extremely dubious.

In considering the curtailing of expenses the first and most important item the publisher considers is the payment of singers, a condition which has long existed and which it is believed can only be eliminated by the formation of a strong organization of the leading houses.

Several organizations which planned to deal with the paying of singers and to curtail many of the expenses incidental with the publication of music have been formed in the past, but for one reason or another failed in their object and one by one passed out of existence.

The right sort of an organization among publishers could undoubtedly accomplish a vast amount of good, but just how such an organization could be formed is a question.

SET "LETTY" DATE

A final date has at last been fixed for the New York premiere of "So Long Letty," Earle Carrol's musical show. It will be seen by New Yorkers for the first time on Oct. 30 at the Shubert Theatre.

The Oliver Morosco success is now completing a three weeks' run in Boston preparatory to its metropolitan debut.

DREW'S OPENING DATE

John Drew made his first appearance as Major Pendennis in the play of that name on Thursday evening, Oct. 12. The company supporting Mr. Drew included: Brandon Tynau, Edith Shayne, John S. O'Brien, Helen MacKellar, Alison Skipworth, Helen Mencken, Walter Kingsford, Alice Chapin, Mary Worth, Lester Lonergau and Leonard Willey.

VAUDEVILLE

HUGH D. McINTOSH WANTS ATTRACTIONS FOR AUSTRALIA

Robert Cately, Representative Here for Big Manager, on Still Hunt for Acts of All Descriptions—Finds That Demand Exceeds Supply

Robert Cately, representative of Hugh D. McIntosh, theatrical magnate of the Antipodes, is in New York booking headline attractions and novelty acts for the Ricards Tour. He arrived last Wednesday after an absence of two years, and states that the ever-increasing demand for American turns in Australia forced Mr. McIntosh to send a scout to this side for material.

He will assist Chris. O. Brown, who looks after the American interests of the Ricards Tour, to secure an array of headline and novelty acts for the coming Australian theatrical season.

Cately, who was managing director of Harry Ricard's enterprises for eight years, is thoroughly conversant with conditions in the far-off land. He is also keenly alive to the existing situations on this side of the water.

Dilating on the success of the revue idea in America, Mr. Cately aptly characterizes this form of entertainment.

"A revue is a glorified cabaret. This particular amusement fad, has seized the pleasure-loving Australian firmly in its grasp. The big towns are revue crazy. The shows, while of course produced on a smaller scale than those of New York, are elaborate, and scenically compare favorably with their American original.

"The Tivoli Follies Company, after a prosperous run in Sydney, is now en tour through New Zealand. Vera Pearce, an Australian stage beauty, is the feature attraction, supported by a company among which American performers are prominent. Edward Hutchinson who had much to do with the success of the Blue Paradise, is now on his way to Australia to produce a new Follies for the coming season in Sydney. It is planned to make this equally as pretentious as the present Ziegfeld form of midnight diversion."

Speaking of the demand at present for American novelty and headline acts for Mr. McIntosh's circuit, Cately comments upon the scarcity of available material for this purpose.

"Thus far, I have not signed a single turn for our tours, but have several contracts in abeyance. The names of the contemplated artists I am not now at liberty to divulge. It is my desire to book as many features as I can for November sailing, but the demand exceeds the supply, a rare condition as you know in theatricals.

"I am offering all performances approached a contract for twelve weeks work, with an option of twenty weeks. There being no Sunday shows, the contract calls for six night performances and two matinees. Considerably easier than a tour over the American big time circuits. All acts open in Sydney at the Tivoli."

As an evidence that theatrical conditions in general have not been affected by the war, Mr. Cately offers the announcement that Hugh McIntosh is at present erecting the only Roof Garden Theatre in the British Empire. The house in question will be in Brisbane, and will be the last word in general excellence of construction and appointment.

"It is the intention of Mr. McIntosh to establish personal headquarters in New York before the expiration of the present year. He has been influenced in this move by the insistent demand for American entertainers of the Australian theatre-going public.

"At present vaudeville bills in the Antipodes consist chiefly of turns big and small from this side of the water. A few of the recent additions to the already well filled ranks of American artists are Jamie Kelly, The Skatelles and Merlin. These players left San Francisco on the 26th of September and will open early in November."

Mr. Cately will remain for an indefinite period in New York, co-operating with Chris. Brown in booking for the Ricards Tour. It is presumed the Australian representative will await the arrival of Mr. McIntosh in December, probably taking charge of the New York offices to be established at that time.

LOWE WORKING ON ACT

"Sesame of Love," a miniature musical comedy will be the initial production of the Maxim Lowe Corp. Leon De Costa, is responsible for the book and music. Matt Woodward is writing the dialogue and lyrics. The cast of seven people includes, Fred Taylor, Olive Le Compt, Emil Agoust and Simone de Beryl with a chorus of ten girls.

The act carries a musical director and crew. Two sets and very elaborate gowns are being prepared. Leon De Costa will stage the production.

LEO CARELLI BACK

Leo C. Carelli, inventor and producer of "The Violophone, an electrical stage act, arrived from London Sunday, Oct. 1. The act has been a feature on the Moss & Stoll Circuit in Europe.

GEORGE SIDNEY NUMBER TWO

Mrs. Louis K. Sidney, wife of the manager of Fox's Jamaica theatre, presented her husband with a nine pound baby boy Oct. 4. The child has been named after his uncle, George Sidney, of "Busy Izzy" fame.

CLEVELAND'S BOOKINGS GROWING

Aside from the list of clubs on the books of W. S. Cleveland, the amusement purveyor of Newark, N. J., his bookings for fairs still continue and the list of theatres he supplies with talent grows from day to day. His list of acts is also assuming formidable proportions.

HALL AND SHERIDAN FEATURED

Howard R. Hall and Vernie Sheridan are featured this season with Homer Miles' playlet, "Cheaters." The act opens on the Loew Circuit, Oct. 16. The rest of the cast includes Dixie Dow, Charles Dey, George Roberts and Charles Collins. Mr. Hall is manager of the act.

MISS BREEN IN VAUDEVILLE

Grace Breen will be seen in vaudeville at an early date. Miss Breen made her debut in Florence, Italy, at a concert given by the late Vincenzo Lombardi, who was her teacher for two years. She has also sung at recitals at Carnegie and Aeolian Hall.

TALLMAN ON UNITED TIME

Fred M. Tallman, the well-known pool player, has been routed for thirty weeks over the United Time, opening Oct. 9, at Keith's, Cincinnati.

GEORGE AND LILLIAN DAWSON

Booked solid on William Morris Circuit commencing week of 18th at Majestic Theatre, Utica, New York.

NEW RUTH ROYE ACT

Ruth Roye is preparing a new act with all exclusive material for her reappearance at the Palace in several weeks. This will be the first time that Miss Roye has appeared single without popular songs.

SENNETTS AT NATIONAL

Sennets' entertainers were at Loew's National the entire week and received a cordial reception.

MORRIS STILL PLANS NEW CIRCUIT

TO SEE MOROSCO SOON

CHICAGO, Ill., Oct. 10.—William Morris, who is with the Eva Tanguay show insists that there will be a vaudeville circuit through the west operated by himself and Oliver Morosco with whom he expects to have a long conference when he reaches Los Angeles, soon.

Those familiar with vaudeville conditions scout the idea of another vaudeville circuit and insist that Morris is after publicity, but, on the other hand, there are many who believe that such a project is really under way.

The statement that Morosco is with Morris in the plan is held out by many as a factor which would do much to make the project a success, as the favorite theatrical son of the Pacific Coast usually succeeds in whatever he undertakes.

Some of his friends, too, point out that he has controlled a yearning to enter the vaudeville field for some time and therefore, expect to hear important news soon after Morris reaches the Pacific, or else nothing more of the rumors. In other words, they expect the deal to either go through then or be dropped altogether.

SINGER FOR VAUDEVILLE

Grace Van Studdiford, of musical comedy fame, will open Monday in Newark with her new vaudeville turn. The singer is "ironing it out" preparatory to a showing in the New York big-time houses.

Miss Van Studdiford will be remembered for her starring tours in the "Red Feather" and "The Golden Butterfly." Lionel Hein will direct the vaudeville affairs of the prima donna.

MERRIAMS ENTER VAUDEVILLE

QUINCY, Ill., Oct. 5.—The Merriam Trio have finished their fair season and open here to-day for the Association. They have put Baby Zoe in school and will be known this season as Billy and Eva Merriam, aerial acrobats.

The Universal has engaged seventeen new players. Two weeks ago they let out thirty-four.

OPENS SHORT VAUDEVILLE TOUR

Cecil Cunningham opened a limited vaudeville season at Providence on Monday. She will shortly be seen in a new Klaw & Erlanger musical production.

NEW ACT IN THE MAKING

A new act, composed of musical numbers that break up a little story, is being rehearsed by Halsey Mohr and Lillian Floyd for presentation on big time about the middle of next month.

TRIO SPLIT

Harry I. Robinson has left the act of Kay, Bush and Robinson and sailed last week for London.

VAUDEVILLE

NEW ACTS

INEZ MacCAULEY & CO.

Theatre—*Fifth Avenue.*
Style—*Serio-comic sketch.*
Time—*Eighteen minutes.*
Setting—*Bungalow in country.*
Value—*With revision, will do.*

Archie Colby is responsible for the sketch which Miss MacCauley is showing for the first time around New York this week. The production was made by Joe Hart, which means that it is staged properly and with an experienced hand.

The story, while light, is entertaining and the entire act runs with a certain smoothness which covers up its slight deficiencies.

A motion picture star looking for a quiet place to write a scenario hires a bungalow in the wilds from its owner. He tries to force her to marry him, stating that the minister is on his way. The dialog which follows is bright for the best part, but can stand the injection of more laughs. The minister arrives, proving to be a brain specialist who is caring for the lunatic bungalow owner.

This part is well played by the actor in question. Miss MacCauley gets all possible from her present lines, and gives a most pleasing performance. This sketch, strengthened in the proper places, should prove a good vehicle for her.

"THE DREAM OF THE ORIENT"

Theatre—*Jefferson.*
Style—*Tabloid with scenic effects.*
Time—*Twenty-five minutes.*
Setting—*Special, two sets.*
Value—*A strong feature act.*

"The Dream of the Orient" is a tabloid somewhat out of the usual run, and requires the services of a leading woman, three excellent dancers, four chorus girls, an orchestra leader and an extra man, ten in all.

Before the curtain rises the leader takes the place of the house leader. The first scene shows a young man in an opium joint. He falls asleep and what follows is supposed to be his dream.

The scene changes to a room in an Oriental palace, sparkling with tinsel and colored lights, and the young man finds himself in the centre of half a dozen harem beauties who dance until he gets into the humor of it. What follows is supposed to be a series of dancing orgies.

The young man and two of the women are exceptionally good, classical dancers. Another of the women has a soprano voice of fine quality which she knows how to use and the leader sings, in good voice, from the orchestra pit.

All in all it is a very meritorious offering, the only flaw, if flaw there be, is that when the curtain falls the scene does not change back to the opium den.

RAYMOND & O'CONNOR

Theatre—*Proctor's Fifth Avenue.*
Style—*Singing, dancing, talk.*
Time—*Sixteen minutes.*
Setting—*Special drop and interior.*
Value—*Good for most any company.*

Raymond and O'Connor have gone to quite some expense and trouble in getting their present offering together, and with further playing will be able to hold down a position with the good ones.

The turn opens before a special drop of the Board Walk at Atlantic City.

An excellent rain effect is introduced by the aid of the screen and projection machine. The talk needs looking after, and the male member of the act would do well to tone his work down just a trifle. His partner presents a pretty appearance and dances, but it would be just as well if she did not sing. Called a "Rolling Chair Flirtation," the act is clean and diverting for the best part.

The finish with the girl in a most becoming costume and the boy doing a tin soldier helped greatly in putting the offering across. The latter showed a nice voice and should add a song more effectual for its display. On the whole, a pretty, but light turn, which can be quickened up somewhat.

EMMETT CORRIGAN CO.

Theatre—*Palace.*
Style—*Dramatic Sketch.*
Time—*Twenty-one minutes.*
Setting—*Special and good.*
Value—*The Corrigan Name.*

This act, aside from the fact that Mr. Corrigan, an actor of ability, has the leading role, does not impress one as being a great drawing card, because the thread of the story is too involved to be readily understood.

It concerns a diamond, from which the act gets the name of "The Van Lowe Diamond." Originally the property of a rich man, it is sought by an adventuress and her paramour even after the owner has committed suicide because he found her love for him false. When the curtain rises, she follows the stone into the home of a man named Gregory, to whom it is left and there meets Corrigan, playing the part of a valet. Through his shrewdness, the stone is saved, but the story is so involved and complicated that the audience found it hard to follow it .

Mr. Corrigan is a very good actor, but even his art is hardly able to make the piece even moderately interesting.

MRS. VERNON CASTLE SUED

Mrs. Vernon Castle has been made defendant in a suit brought by Hickman, Inc., the costumer, for $699.

It is alleged the dancer's wife bought clothes to the amount of $1,199 last December, thus far paying only $500 of the bill.

NATALIE ALT

Theatre—*Palace.*
Style—*Songs.*
Time—*Twenty-one minutes.*
Setting—*Special.*
Value—*A high class feature.*

Miss Alt, who was the star of "Adele," has a stunning array of gowns, a good repertoire of songs and an orchestra of twelve men with Leo Edwards, the composer, at the piano, to help her entertain her audience, and from the way it received her, she did it well at her initial appearance.

The orchestra is upon the stage with her, in a special drawing room interior and adds an atmosphere of class as well as good music to the offering. Miss Alt has a good voice which she knows how to use to the best of advantage and whether she sings alone or with Mr. Edwards, is pleasing.

The audience, which remembered her for her appearance in "The Girl Who Smiles" as well as "Adele," set its approval upon her act by recalling her three times. A slight criticism might be that the act could be put over with a bit more speed, to advantage.

"THE DOCTOR'S ORDERS"

Theatre—*City.*
Style—*Sketch.*
Time—*Sixteen minutes.*
Setting—*House, full stage, boxed.*
Value—*Will do for the smaller houses.*

"The Doctor's Orders" is neither better nor worse than the average sketch as to construction. It discloses no novel theme, the main idea revolving around a man who, convalescing from a six weeks' illness, is ordered by his physician not to drink or smoke as either will affect his heart and kill him. As soon as the doctor departs the patient refuses to heed the orders and in spite of the efforts of the nurse and the man's valet, he smokes and drinks till he has a "jag." When the doctor returns he finds the man at the point of death.

BEN HARNEY & CO.

Theatre—*Jefferson.*
Style—*Ragtime, playing, singing.*
Time—*Eighteen minutes.*
Setting—*House.*
Value—*A real feature.*

Ben Harney has come back. He is the same Ben Harney he was when he introduced his ragtime singing twenty odd years ago. As a reminder of old times he sang what he said was his first song, "Mr. Johnson Turn Me Loose." He played in rag on the piano and sang, and his assistant, a colored man with a good resonant voice, helped him out from a position in the gallery. Later the "company" came down on the stage and proved that he, too, could tickle the ivories in lively fashion.

And then to the playing of his assistant Mr. Harney did some of his well known eccentric dancing. This was the real big hit of the Jefferson bill and the audience would not let Mr. Harney go until he appeared and "begged off" with a little speech.

AVON COMEDY FOUR

Theatre—*Palace.*
Style—*Comedy.*
Time—*Thirty-three minutes.*
Setting—*Special.*
Value—*Feature on any bill.*

The Avon Comedy Four is well known for its fun making ability, but it has never been more so than in its new offering.

The scene is the kitchen of a restaurant, where one of the four is the chef, one the proprietor, and the other two waiters. The complications that attend the serving of food, the ordering of supplies and the sudden illness of the chef furnish endless opportunities for the introduction of new jokes and gags, witty repartee and humorous harangues and discussions. Many of the laugh-making gags proved to be original, which adds to their enjoyment by an audience.

The act opens in three, the kitchen, but is changed to one, the waiting room of a doctor's office, where the chef goes for advice. It ends with the quartette singing in the way that has made them favorites.

THE ALASKA TRIO

Theatre—*Palace.*
Style—*Skating.*
Time—*Eighteen minutes.*
Setting—*Realistic Alaska.*
Value—*A good feature.*

This trio, two men and a woman, do stunts on skates upon a stage covering that looks like wax and evidently serves their purpose just as well as the iciest ice that was ever frozen in the shivering North. One of the men dances, jumps in and out of barrels, and performs leaps which require nerve as well as agility. His feats in this direction quite equal those of any skater seen in this city, although it could be seen that he was hampered by the space limitations of the stage.

All three wear costumes that are not only becoming but appear costly and are well supplied with changes. At the beginning and end of the offering, all execute fancy maneuvres over the glassy stage.

GEORGE KELLY

Theatre—*Colonial.*
Style—*Dramatic sketch.*
Time—*Fourteen minutes.*
Setting—*Parlor set.*
Value—*Ordinary.*

George Kelly is a capable actor, we will admit, and so is his support, Anna Cleveland and Nora O'Connor, but all their clever work will not make a success of "Finders-Keepers," a sketch that has to do with a woman finding a pocketbook filled with money and who thinks it is justly hers in keeping it after she knows who the real owner is.

The story is poorly worked out and becomes tiresome at times.

May Tully is responsible for the presensation, but the author, whoever be or she may be, has constructed a rather poor vehicle for Mr. Kelly's debut as a vaudeville feature.

VAUDEVILLE

PALACE

With four new acts on the bill, the program at the Palace the past week offered wide diversion to vaudeville lovers, and even the most satiated variety appetite must have found something on it to give satisfaction. Beginning with a clever juggling and swinging ring act, it ran through songs, dances, comedy and drama to a skating act, in an Alaskan setting, that closed the show.

After the opening picture, The Rials, a boy, a girl and a few old hats, appeared and demonstrated that they are experts on the swinging rings by doing stunts that not only required unusual strength, but dexterity as well and were well received.

Then came Moore and Haager, who replaced Donlin and McHale. These clever entertainers sing songs that are catchy and fit their personalities, a quality with which Miss Haager is plentifully supplied. Moore's stories, told in the dialect of a Mississippi River negro, are humorous and brought out a hearty round of applause. Cecil Weston and Dorothy Clark were first chosen to replace the former giant and his partner, but they in turn had to be replaced by Moore and Haager.

The Morgan Art Dancers played their third big week at the Palace and, judging by the way the offering was received, it can appear that much longer, an honor to which it is entitled on its merits.

Only back from England two weeks, Jack Norworth made his first bow to Palace patrons and was accorded the welcome that is usually extended to the returning wanderer. His clever songs were well presented and afforded the audience a chance to applaud something other than himself.

A sojourn in London often attaches an English air to Americans that is not always pleasing on this side of the "water" and it cannot be said that Norworth has entirely escaped. The audience, however, accepted him as of yore and recalled him twice.

Al Herman is always funny, but never more so than this week. In his own way, now in loud tones and then in soft ones, he went over the entire list of actors on the bill and made a few black-face observations regarding each that were original, witty and funny. His work in this direction is similar to that of Jack Wilson, which means that it gets the interest of his audience and plenty of laughs. His billing, in which he is called the "Assassin of Grief," is characteristic of his act.

The first of the new acts was Natalie Alt, in a repertoire of songs in which she had the assistance of Leo Edwards. The Avon Comedy Four followed, with Emmett Corrigan in "The Van Lowe Diamond," and The Alaska Trio, a skating act, winding up the list of those making their first appearance. A further description of them all will be found in the New Acts department.

Fred Debb conducted the orchestra in his usual efficient manner, adding much to the program.

COLONIAL

Emma Carus and Larry Comer walked away with the show here this week and sizing up the excellence of the program it sure is some stunt.

The large audience, and it has a capacity one in the evening, gave this clever team a grand sendoff. Miss Carus seems to improve with age and is at her best singing an Irish Hawaiian number. Her gestures and facial expressions are simply artistic. Larry is also there with his original method of sending over songs. The dance at the finish in which Miss Carus does some high kicking surprised them. Altogether it was a big night for the pair.

Second honors went to Ethel Hopkins in number two spot. With no billing to speak of and in this difficult position this little lady offered a selection of high-class numbers along with a popular song for an encore. Seldom has a single woman received such an amount of applause as was bestowed upon th's talented young singer. She has a beautiful high soprano voice and uses it with ease and skill. She has made a happy selection for her repertoire, each number being suited to her style of voice. She makes a fine appearance and has an abundance of personality and stage presence.

What little comedy there was on the bill, was mostly supplied by Frances Nordstrom, William Pinkham & Co., presenting, "All Wrong," a clever one-act playlet written by Miss Nordstrom. One of those affairs where a wife thinks she is being treated too well by her husband and in a dream she has visions of being roughly handled. The sketch has many tense situations and is excellently acted by both principals.

Florenz Tempest and Marion Sunshine offered, "A Broadway Bouquet," and strange as it may seem didn't fare so well. It might have been owing to their selection of songs, several of which were entirely unsuited to their peculiar method of delivery.

Ed Vinton with Buster, the dog with the college education had things all his own way.

Arthur Deagon, in songs, stories and flip flaps had no cause for complaint at the way he was received. Deagon gives an impersonation of a young lady visiting a mid-night cabaret for the first time and it was a work of art. His songs have been carefully selected and he knows how to send them over for the best results.

Wallace Bradley and Yvette Ardine, offering one of the few novelties now being shown in vaudeville, went over big considering the team held down the opening spot. Here is an art with a little pruning will be a good second feature. Miss Ardine is a corking good toe dancer besides knowing how to sing a song properly.

Kurtis' Educated Roosters, with a small-size production performed stunts and many other novelties capably. It makes a dandy good closing act and held them seated Monday night.

George Kelly supported by Anna Cleveland and Nora O'Connor, showed a new sketch called, "Finders—Keepers," a full review of which will be found in our new act column.

AMERICAN

An entertaining and smooth running show at the above house on Monday evening brought more than the usual measure of appreciation from the Roof regulars.

For an opener, Math Brothers and Girlie sang and danced. The act is a trifle above the ordinary and gave the bill an excellent start.

Closing the first half Eddie Foley and Lea Leture & Co., present "A Bit of Scandal" sponsored by Roland West, the producer. With a most artistic set, fine light effects, and a chorus of really pretty girls, Mr. Foley and Lea Leture are about the most natural man and woman team we have seen in these parts in some time.

Gaston Palmer has the usual routine of juggler's tricks, all well performed, with a few original balancing feats which stand out. He is an easy worker. A natural and highly diverting sketch is finely played by Mr. and Mrs. Norman Phillips.

Adams and Guhl, former German comedians, now work in black-face. The material used while not strikingly original, is well handled but traces of their former German dialect creep in at times

The action of Lillian of Kaufman and Lillian in displaying a card-board figure hidden under her pretty Southern costume spoiled completely a good song number done by the two.

Marie Russell fooled the majority of the "wise ones" with her excellent black-face make-up. Miss Russell sang five numbers and left them wanting more. A good single.

The show was closed by Techow's Cats.

FIFTH AVENUE

The audience at this house on Monday afternoon appeared to be in a state bordering on "coma." Added to this, the show was an act short and it was necessary to fill in with a picture.

But Nina Payne & Co. woke them up. Her dancing of four special numbers was a revelation in grace and artistry. The two male members assisting her fill out the act acceptably.

King and King open with an equilibristic turn which is the equal of anything similar on the big time. The girl's work is little short of marvelous.

Kirby and Rome, men dancers, failed to arouse the applause they deserved. Their routine of steps is excellent and the opening song rendered most pleasingly.

Raymond and O'Connor have quite a vehicle for their singing and dancing efforts. (See New Acts.)

Mabel Burke, the illustrated singer of the house, aroused a little enthusiasm by vocalizing "If I Knock the L Out of Kelly." The show really started when Tom Edwards and company appeared in his ventriloquial novelty. Mr. Edwards is a master of the art, and his assistant, Alice Melville, has a beautiful double voice.

Next to closing, Ben Ryan and Harriet Lee hit the house just right. They registered an emphatic hit. Ryan's quiet clowning is immense, and his handling of the "wise" stuff is vastly entertaining. Miss Lee looks nifty.

CITY

The usual Monday afternoon attendance was in evidence at the opening show Oct. 9 and a well arranged bill received its full meed of approval.

Amedio proved himself to be one of the best accordionists that have been heard hereabouts in many moons and his work was so well liked that he was forced to respond to two encores and could easily have taken another.

"The Boarding School Girls" is mentioned in New Acts.

Jolly Johnny Jones and company—a man wire walker and woman assistant—was a strong feature. Mr. Jones works in full dress and high hat and his performance on the tight wire is both clever and daring. He does many of the feats formerly done by Caicedo and some others that are novelties. The audience showed its approbation with hearty applause. The woman assistant was dressed as a messenger boy.

Harry and Anna Seymour—man and woman—do a clever singing, talking and dancing act. He shines as a soft shoe dancer and the woman, who shows herself to be a real comedienne, gives imitations of Grace La Rue, Anna Held and Eddie Foy singing "Every Good Little Girl," etc. They scored a deserved success.

The three Alverettes presented their acrobatic comedy act and met with their usual favor.

"The Doctor's Orders." (See New Acts.)

Neimeyer and McConnell—man and woman—gave an act they called a revue in which they gave "Kitty and Joe," "A Hawaiian Romance," "Military Tommy," and finish with "Baseball Rag."

Keough and Nelson—man and woman—an eleventh hour substitution, do a pleasing novelty act.

JEFFERSON

"Almost capacity" was the condition at this house Monday afternoon and a pleasing bill was well received.

Doyle and Boyle, two men, one a female impersonator, did a good act. The female impersonator fooled the audience until the close when he removed his wig. Then they made him sing a number from "The Chocolate Soldier." The straight is a capital soft shoe dancer.

Barclay and Forrest—the man magician and the woman his assistant. They do a clever magical act and received recognition for their work.

Daisy Leon found herself a warm favorite and her singing won favor.

"The Master Move." (See New Acts.)

Ben Harney and company "came back" after a long absence. (See New Acts.)

Harry Thomson, "the Mayor of the Bowery," gave his political and miscellaneous monologue and scored one of the big hits of the bill.

The Karresses, two men, one straight and the other a clown, were seen in a good horizontal bar act.

"The Dream of the Orient," a tabloid of more than usual elaborateness, is mentioned in New Acts.

The programs presented at this theatre are becoming better each week and are worthy of the applause they receive.

LONDON
PARIS

FOREIGN NEWS

BERLIN
SYDNEY

LONDON AT A GLANCE

LONDON, Eng., Oct. 5.

And now we are informed by Topsy Sinden that she expects to return to the stage shortly. Everybody who knows Topsy, and her friends are legion, remembers that she was incapacitated through an accident to her knee while playing the principal girl role in "Tommy Tucker," the 1912 pantomime at the Royal Court, Liverpool.

Miss Sinden, although she now walks well, fears that she will never be able to dance again, and will confine herself to "acting parts." Her friends rejoice at the prospect of seeing her once more behind the footlights.

The many friends of "Uncle" Joe Elvin extend their sympathy to him on the loss of his wife. Mrs. Elvin, who died after a long illness, was for many years a footlight favorite. She was a member of the old Keegan-Elvin combination, and one of the original "Over the Sticks" Company at the Oxford.

To the public of to-day she was best known as the helpmate of our own "Uncle Joe."

Arthur Roberts and Jimmy Learmouth are recent additions to the cast of "Look Who's Here!" and while only about a week with the show they are running the others in the company a race for public favor.

When the new Palace revue is presented this month it will be called "Vanity Fair." Alfred Butt decided upon the change of name to avoid confliction with other productions bearing titles similar to that of "Blighty."

Laura Cowie, of the "Potash and Perlmutter in Society" company, has signed with the Ideal Film Company for the role of Olivia in their picture version of "The Vicar of Wakefield."

James Sole, who, as musical director, was a strong attraction at the Palladium, has been engaged by C. B. Cochran, for the St. Martin's, opening this month.

Everbody's favorite, Ada Reeve, is playing a few engagements in and around London prior to starting on her tour of India, Australia and South Africa.

Amber Wyville (Mrs. George Edwin Clive) has been obliged to cancel her tour owing to serious illness. She is at the Castle Temperance Hotel, Lancaster.

Charles Hawtrey seems to have a winner in his new sketch, by Frederick Lonsdale, entitled "Waiting at the Church."

All her friends will be glad to learn that Marie Lloyd is rapidly recovering from her recent nervous attack.

The new King's Theatre, at Oswestry, opened October 2.

C. B. Fountaine, for years connected with the Moss Empires, has been engaged as general manager of the Bandmann Circuit in India and is on his way to Calcutta.

Mr. Fountaine has had wide experience both as house manager and stage director and he goes well equipped to fill his new position. It is recalled here that he was manager of the Empire, Edinburgh, when that house was destroyed by fire and the great Lafayette met his tragic death.

On that occasion it was due to Mr. Fountaine's presence of mind that the big audience of 2,000 was able to leave the burning building without anyone being killed or injured.

Manager Fountaine sailed Sept. 29 from Tilbury.

"A Run for His Money," Matheson Long's new comedy by Rudolf Besier, was produced last Monday at the Royal, Nottingham, and comes to the Strand, October 12, succeeding "The Rotters." In the cast of "A Run for His Money" are Louie Pounds, Ben Webster, Herbert Bunston and Spencer Trevor.

Charles B. Cohran's London production of "Half-past Eight," with some of the original company, will begin a provincial tour October 16 at the Royal, Plymouth, and later playing the Moss Circuit of Halls. Two performances of the revue will be given nightly.

George Saker and Walter Hague have changed director's chairs, Mr. Saker succeeding Mr. Hague at the London Opera House and Mr. Hague going back to his old position at the Shepherd's Bush Empire.

Ernest Denny, who has been eighteen years musical director at the Argyle, Birkenhead, now occupies the conductor's chair at the Tivoli, New Brighton, and is succeeded at the Tivoli by W. H. Eveleigh.

Owing to the incoming of "A Run for His Money" at the Strand, "The Rotters," now playing at that house, will be forced to go on a provincial tour if another London theatre cannot be found for it.

Thomas Welch has secured the English rights to "A Pair of Queens," an H. H. Frazee production, recently at the Longacre Theatre, New York.

Albert E. Matt has succeeded Ernest Shackleton as musical director of the Hackney Empire. Mr. Shackleton has joined the colors.

Morris Harvey, of the "Pell Mell" cast at the Ambassadors, joins the colors, and Nigel Playfair succeeds him.

Alfred Byde, the well known actor, is lying ill with consumption. He is in straitened circumstances.

The Princess Theatre, Crayford, better known as the Munition Workers' Theatre, has been a success from the start. It was originally intended as a "recreation hall for munition workers," but has already developed into a well paying theatre with good attractions for the patrons. Among the coming bookings are: "The Rotters," "The Girl in the Taxi," "Our Flat," "The Second Mrs. Tanqueray," and "Jane."

Since the first production of "The Best of Luck" at Drury Lane, on September 27, the play has been running more smoothly with each performance. With a little blue penciling it has been knit more closely together and the action quickened, and altogether it looks like a "go."

The curtain which, owing to the length of the performance, went up at 7.30 on the opening night, now rises about 8.

Sir George Alexander will re-open the St. James with a Christmas triple bill consisting of "Aristocrats," by Hastings Turner; "A Traveller Returns," by Horace A. Vachell and "Miss Myers," and a duologue by "Q." Sir George will appear in two of the offerings.

Manager Walter Williams, of the Royal, Cradley Heath, now owns the Empire of that place, and will book dramatic and musical comedy attractions. Edward Lucas is house manager. The opening occurred October 2.

Wm. Poel, who has gone to the States to produce Ben Jonson's "Poetaster" for students of a dramatic class at Carnegie Institute, Pittsburgh, Pa., expects to return to London the latter part of November.

The recent death at Ventnor of Janet Achurch, will recall to your readers that she visited the States in 1894, making her first appearance there at the Madison Square Theatre, New York.

Frederick Harrison has engaged H. V. Esmond, by arrangement with "The Girl from Ciro's" management, for his forthcoming Haymarket production, "Mr. Jubilee Drax."

Crossley Taylor, acting manager of the Grand, Birmingham, has answered the call of his country and is succeeded by G. Collins, of the Empire, Glasgow.

The run of "Ye Gods," at the Aldwych, ends Saturday as Sir Joseph Beecham brings his opera company to that house next Monday.

The Armitage & Leigh Dramatic Company is playing a month's engagement at the Grand, Brighton.

The Birmingham Repertory Theatre, which re-opened last month, has been doing a record business.

TIVOLI FOLLIES TOUR

SYDNEY, Australia, Oct. 7.—Vera Pearce, the Australian beauty, is heading the McIntosh Tivoli Follies Company on New Zealand tour to big business. During absence of company, Horace Golden and strong company are filling the Tivoli.

DAREWSKI TO PUBLISH

LONDON, Oct. 9.—Herman Darewski, composer of the music of "To-Night's The Night," "The Passing Show," "Gerard 5060" and numerous popular songs, has joined the ranks of London music publishers. He will in future publish his own compositions as well as those of other well known writers.

By cable he has secured the English publication rights of "There's A Little Bit of Bad In Every Good Little Girl.'"

ANNIVERSARY OF "ROMANCE"

LONDON, Oct. 6.—To-night marks the first anniversary of the London production of "Romance" in which Doris Keane has been starring so successfully. The run of the play has been uninterrupted and has reached the four hundred and eleventh performance. Johann Matheson, the composer, has written a song entitled "Romance," in honor of the occasion.

"CHITRA" PLEASES MUNICH

BERLIN, Oct. 5.—The new play by Sir Rabindranath Tagore, the British-Indian poet, was produced this week at the Munich Theatre for the first time and was well received.

Tagore, it will be remembered, was awarded the Nobel Prize for Literature in 1913.

"THE GREAT LOVER" FOR TREE

LONDON, Oct. 7.—Sir Herbert Tree sends word from the States that he will end his American tour in January and return to London to appear at His Majesty's in "The Great Lover." "Chu-Chin-Chow" is the present attraction at this house.

NOTABLES ARE RETURNING

PARIS, Oct. 7.—Caruso, Gatti-Casazza and Miss Elisabeth Marbury sailed for New York today on the French Line steamship *Lafayette*.

ED AND JACK SMITH RETURNING

LONDON, Oct. 8.—Ed and Jack Smith, now playing all the principal houses in London, will return to the states very shortly.

AUSTRALIA LIKES THEM

SYDNEY, Aus.—The Hale Hamilton-Myrtle Tannehill Co. continues at the Criterion with "Get-Rich-Quick Wallingford" still the bill. If possible this has proved more popular than the company's previous offering, "Too Many Cooks," and big business has prevailed ever since its opening on September 9. Australia certainly likes American-made shows, and Mr. Hamilton has established himself as a favorite.

The Royal Comic Opera Co. is still at Her Majesty's giving a round of revivals of the lighter musical shows.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of NEW YORK CLIPPER, published weekly at New York, N. Y., for October 1, 1916.
State of New York }
County of New York } ss.

Before me, a Commissioner of Deeds, in and for the State and county aforesaid, personally appeared Orland W. Vaughan, who, having been duly sworn according to law, deposes and says that he is the Editor of the NEW YORK CLIPPER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, Clipper Corporation, 1604 Broadway, New York City.
Editor: Orland W. Vaughan, 1604 Broadway, New York City
Managing Editor: None.
Business Managers: None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)
Orland W. Vaughan, 1604 Broadway, New York City.
John F. Edwards, 1604 Broadway, New York City.
Frederick C. Muller, 1604 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

ORLAND W. VAUGHAN,
Editor.

Sworn to and subscribed before me this 2nd day of October, 1916.
[SEAL] JOSEPH STRAUSS,
Commissioner of Deeds, New York City.

New York County Clerk's No. 170. New York Register No. 18071. Residing in New York County. Commission expires March 28, 1918.

EVA FALLON has signed for the title role in revised version of "The Regular Girl" in which Ralph Herz will star.

OTTO KRUGER has withdrawn from the cast of "Seven Chances" to join Cohen & Harris' "Buried Treasure" company.

ISOLDE MENGES, the girl violinist, makes her American debut, Oct. 25, at Aeolian Hall. Maud Allen will direct her tour.

NAT GRISWALD has been engaged by Leffler & Bratton to play the leading role in "The Devil's Harvest."

LORIN RAKER replaces Donald Gallaher in "The Silent Witness."

ALICE FLEMING will play the lead opposite Robert Edeson in "Thy Brother's Keeper," which Rush and Andrews will produce.

MRS. MARIE BUDWORTH PEARSALL last week presented to the Actors' Fund Home a life-size production of the most famous oil portrait of Junius Brutus Booth, the elder.

WALLIS CLARK is to be seen in the sensational screen version of "Twenty Thousand Leagues Under the Sea."

EARLE BROWNE has succeeded Philip Merrivale in the role of John Pendleton in "Pollyanna."

MARTHA MAYO has signed for a leading role in "A Popular Girl." She replaces Marie Horton.

NIJINSKY will be the Faun in Debussy's "L'Apres Midi d'une Faune" when done at the Manhattan Opera House.

YVETTE GUILBERT will be seen at Maxine Elliott's Theatre in recitals during November and December.

OZA WALDROP celebrated her return to town last week by narrowly escaping being run over by a Broadway car at Times Square.

LUIA MARCELLE AND BENJAMIN KAUSER have signed with Julia Arthur for roles in "Seremonda."

THE NEW CLIPPER OFFICES

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THE NEW YORK CLIPPER
both business and editorial, are in the heart of the theatrical district. The Business Office address is
No. 1604 BROADWAY
The Editorial Rooms are at
No. 732 SEVENTH AVENUE

SCHUYLER LADD will play his original role of the Daffodil in "The Yellow Jacket" when that play is revived next month at the Cort Theatre.

THE management of the Princess has installed a tea room for the benefit of its patrons.

DANCER WILBERT DUNN, of the Winter Garden, will become a society entertainer this Winter.

PHILIP MERRIVALE has joined Laurette Taylor's company.

GIUSEPPE CREATORE and his band will give a special concert Sunday, Oct. 29, at the New York Hippodrome.

JOE JACKSON, tramp bicyclist, is now with "The Big Show" at the New York Hippodrome.

STAFFORD PEMBERTON has been engaged by Maud Allan to dance with her on her tour.

"THE ARTIST AND THE MODEL" is a new dancing specialty introduced by Weily and Ten Eyck, at "The Bull Ring."

SIGNOR MARTINELLI, tenor of the Metropolitan Opera Co., has returned from a three months' tour of South America.

HELEN FREEMAN has begun rehearsals in her tiny theatre, which she calls "The Nine O'Clock Theatre."

THE principals in Anna Held's "Follow Me" Company include: Roy Atwell, Letty Yorke, Wm. P. Carleton, Georgia Drew Mendum, Wilmer Bentley, Edith Day, George Eagan, Mabel Weeks Claflin and Paul Porcasi.

FRANK E. TOURS will conduct the orchestra of "Follow Me."

E. H. SOTHERN'S tour in "If I Were King" will begin, November 6, in Providence, R. I.

ED WYNN will remain a leading member of the New Winter Garden show when "The Passing Show of 1916" goes on the road.

VIOLET BARNEY will play the lead in "Lady Godiva's Ride" when M. T. Middleton's production is made this Fall.

MABEL BROWNELL is playing the lead in "Just a Woman," this week in Newark, N. J.

ROBERT CRAIG will play the Welshman in "The Merry Wives of Windsor."

JOHN HARWOOD AND ARLEEN HACKETT have signed with William Faversham for "Getting Married."

HERMAN TIMBERG has signed with the Shuberts to write the score for a new musical comedy.

THE East-West Players have begun rehearsals of their one act playlets.

THE "Pierrot the Prodigal" benefit at the Booth Theatre realized a snug sum for crippled soldiers.

"HIP, HIP, HOORAY" is ready for the road.

MRS. CHARLES DILLINGHAM has a pet lion.

ON November 1 David Belasco will become interested with the Charles Frohman Company in the direction of the Lyceum.

LENORE ULRICH will be seen in a new American play at the Lyceum after the holidays.

HENRIETTA GOODWYN has returned to New York after a few weeks' stay at her Summer home at Babylon, L. I.

LENORA SPARKES, the English soprano, of the Metropolitan Opera Co., returned last week from England.

SIDNEY MATHER will again be with E. H. Sothern in "If I Were King."

E. H. SOTHERN'S AUTOBIOGRAPHY, "The Melancholy Tale o' Me," has been published by the Messrs. Scribner.

DELORES LEON has replaced Edith Lamont as prima donna of "The Roseland Girls," a Tabloid.

HARRY G. SOMMERS was kept busy Monday night greeting friends who welcomed him on his return to the Knickerbocker as business manager.

CHRISTIANS AND BARTSCH gave a professional matinee of "Wie Einst Im Mai," at the Irving Place Oct. 10.

ARTHUR SHAW has signed with Mr. and Mrs. Coburn for their ten November matinees at the Cort Theatre.

WM. H. THOMPSON will make his forthcoming vaudeville tour under the direction of M. S. Bentham.

NAN HALPERIN opens at the Palace, New York, Nov. 6, for a two weeks' stay.

"ZACK" was placed in rehearsal by John D. Williams last week. Its opening date is Oct. 30.

"FIFTH AVENUE DESIGNERS' NIGHT" occurs Oct. 12 at Maxine Elliott's Theatre.

"THE SHOW OF WONDERS," the new Winter Garden Show, will be given all next week at the Shubert Theatre, New Haven, Conn.

To Every Professional in Drama, Musical Comedy, Vaudeville, Burlesque, Circus or Carnival. This is *your* newspaper. We want you to know that THE CLIPPER'S columns are open for the publication of any subject matter of interest to your profession and all communications will receive prompt and careful attention.

Confine the subject matter of your letters to news.

Personal "Boosts" or "Knocks" are not news.

DRAMATIC and MUSICAL

CENTURY THEATRE'S ADVENT THREATENS WINTER GARDEN

Dillingham & Ziegfeld's Acquisition Likely to Contest Supremacy of Shubert Resort. Engagements for the Century Include Some of the Most Popular Players Before the Public

The Winter Garden, which has heretofore basked in the sunlight of its supremacy, is threatened with competition—competition which bids fair to test the best resources of its owners to combat it.

The advent of the Century Theatre as a home for "big" shows, has given the management of the older resort something to worry about, and the engaging of many stellar celebrities for "The Century Girl" by Dillingham & Ziegfeld has not lessened the Shubert worry one whit.

Only a comparatively few years ago New York could not boast of a single house where big spectacular productions were made. Of course there have been spectacles of all kinds and descriptions ever since the establishment of the theatre here, but it was not until the New York Hippodrome was conceived by Frederic Thompson a decade or so ago that the public realized what a really big production was, and the very bigness of the first Hippodrome show fairly took away our breath, and it was months before we got over the habit of talking about it.

We knew that London and Paris each had immense houses specially erected for immense shows, but that meant little to us. And when we saw the first Hippo show it appeared like a veritable fairyland with dazzling splendor and undreamed-of gorgeousness.

So long as Thompson & Dundy remained at the helm the Hippodrome continued to be the home of gigantic productions. When this firm withdrew the public said "the Hippo is through."

But the public was wrong. The Shuberts stepped in and took up the thread just where Thompson & Dundy dropped it. The standard of shows was maintained; in fact it seemed as though each show exceeded in bigness and gorgeousness its immediate successor.

When, finally, the Shuberts relinquished the Hipp management Charles Dillingham assumed control of the big playhouse, and his first offering, "Hip, Hip, Hooray," was acclaimed the best and most wonderful of the shows given at the home of best and most wonderful shows.

Meantime New Yorkers had settled in their tracks and had come to look upon the big shows at the "big house" as a matter of course. The Shuberts had built the Winter Garden and the revues at this resort were in the "big" class, and in place of becoming satiated with the addition we welcomed it.

During the same period the Ziegfeld "Follies" was born and this, too, from the first, assumed a position of importance among the big spectacular offerings.

This was the position the latter part of last season when the announcement was blazoned forth that Charles B. Dillingham and Florenz Ziegfeld had taken a long term lease on the Century and would make it the home of big revues.

The public knew what these two managers were capable of. Mr. Dillingham had shown his work in "Hip, Hip, Hooray," and the various editions of the Ziegfeld "Follies" were sufficient proof of Mr. Ziegfeld's ability. The public, however, never worries itself about the outcome of any amusement enterprise and therefore just waited.

Not so the managers. The wise ones shook their heads, notwithstanding the Dillingham success at the Hippodrome. Even the Messrs. Shubert seemed to have little faith in a possible success at the Century and they were the ones likely to be most affected, for the Winter Garden, at Broadway and Fiftieth street, is about midway between the Hippodrome, at Sixth avenue and Forty-third street, and the Century, at Central Park West and Sixty-second street.

It was not until within the past few weeks that the magnitude of the Dillingham-Ziegfeld enterprise at the Century has dawned upon theatrical New York. The simple announcement that the name of the show would be "The Century Girl" of course meant little, but as the names of principals were made public in rapid succession managers were aghast at the salary list the names represented.

Sam Bernard, Leon Errol, Harry Kelly, Frank Tinney, Irving Fisher, Eddie Foy and seven little Foys, Stan Stanley, Doyle & Dixon, Harry Langdon, Gus Van and Joe Schenk, Lawrence Haynes, Hazel Dawn, Elsie Janis, Marie Dressler, Marjorie Villis, Gertrude Rutland, Helen Barnes and the Barr Twins are names to conjure with from a manager's viewpoint. The list reads like the programme of an all star bill for some important benefit performance—not a list of players to be seen nightly in a regular offering.

So formidable did the array of names appear to the Shuberts that they realized that something must be done if they did not want the Winter Garden to be caught in the jam between the Hipp with "The Big Show" and the Century with "The Century Girl" and crushed out of existence.

Of course the Winter Garden is established in public favor which the Century is not, and the Winter Garden shows have a nation-wide reputation because of their gorgeousness and also because of the clever performers in them. But in no Winter show has there appeared so formidable a list of stars as that announced for "The Century Girl."

The Messrs. Shubert, to prove that they are alive to the threatened situation, have bent their energies toward the engaging of more star players than they have ever presented in a Winter Garden show.

"BURIED TREASURE" CAST

"Buried Treasure," a comedy by Rida Johnson Young, with a reorganized company, will open its season in Allentown, Pa., Oct. 17 under the management of Cohan & Harris.

The cast includes: Edith Taliaferro, Zelda Sears, Adele Rolland, Ernest Stallard, Charles Dow Clark, Charles Broun, Elmer Grandin, Lincoln Plumer, Edward Snader and Westcott B. Clarke.

MISS TAYLOR IN NEW PLAY

ATLANTIC CITY, N. J., Oct. 6.—Laurette Taylor appeared here tonight in the first presentation of "The Harp of Life," by J. Hartley Manners, in which she will be seen in New York in November, after a short tour. George C. Tyler, who is associated with Klaw and Erlanger in the management of Miss Taylor, was present. The company includes Violet Kemble Cooper, Folliot Paget, Lynn Fontaine, Philip Merivale, Dion Titheradge and W. T. Ferguson.

"BOOMERANG" FOR CHICAGO

"The Boomerang" reached its five hundredth continuous performance Oct. 3, at the Belasco Theatre, playing to almost capacity nightly. It concludes its run here Oct. 23, and after a few weeks on tour will open an engagement at Fowler's, Chicago, Nov. 13.

MOROSCO ACQUIRES NEW PLAY

Oliver Morosco has accepted for production a new play, "Amarilla of Clothesline Alley," a dramatization of Belle K. Maniate's story of the same name. He will give it a production early in the new year in San Francisco.

"FRECKLES" CO. MEMBER MARRIES

TOLEDO, O., Oct. 7.—Chester Reed, a member of the "Freckles" company (Eastern), and Mary Kraft were married here last week.

NEW ACT FOR "BACKFIRE"

Since the opening, on Oct. 2, of "Backfire," a new fourth act has been written and substituted for the one seen at the first production.

TIDMARSH RETURNS TO DRAMA

Ferd. Tidmarsh, who for the past two years appeared in leading roles with the Metro, Equitable and Famous Players, has returned to the stage and is now playing the leading role in "The Woman Who Paid."

"ANNABELLE" SEEN

"Good Gracious Annabelle" is being given a two-weeks' tryout in Boston, after which, if the public likes it, a Broadway hearing may be looked for as soon as a theatre can be obtained. In the cast are: Lola Fisher, Walter Hampden, May Vokes, Edwin Nicander, Walter Regan, Harry Bradley, Helen Lee and Ruth Harding.

SUP'T BECOMES MANAGER

PITTSBURGH, Pa., Oct. 9.—Dave Smith, the popular superintendent of the Harris, has left that theatre to become manager of the Bellevue, one of Rowland & Clark's finest picture houses.

NEW HODGE PLAY LIGHT, SIMPLE ENTERTAINMENT

"FIXING SISTER," a four-act comedy drama by Lawrence Whitman, produced Wednesday, October 4, at Maxine Elliott's Theatre.

CAST

John Otis.....William Hodge
Lord Haggett.....Hamilton Deane
Judge Willard.....Charles Canfield
Abbey Sexton.....Miriam Collins
Mrs. Marion Ellsworth.Jane Wheatley
Lady Wafton.....Ida Vernon
Irving .....George Lund
Mary .....Rosalie Sinclair

"Fixing Sister," the new vehicle in which William Hodge is appearing this season under the direction of Lee Shubert, is one of those airy trifles which please because of its simplicity but which could hardly exist without the personality of the star.

Since the days of "The Man from Home," Mr. Hodge has ranked among New York's most popular of footlight favorites, but in the play above mentioned the author succeeded in furnishing Mr. Hodge with a play having human appeal and this, added to the personality of Hodge made a combination strong enough to hold public interest for several seasons.

In "Fixing Sister," the author has not been so fortunate, for he has furnished Mr. Hodge with a work which can only be praised by saying it is light, clean, harmless entertainment. In it there is no human appeal and even the heart interest does not ring true. Even the characters, with the exception of that played by the star, are poorly fashioned, the "villain" and his accomplice being so palpable that the audience "discovers" them the moment of their first entrance. Then, too, the author, not believing in surprises, keeps the audience posted as to what is going to happen and succeeds, making the "raid," at the climax of act three, fall flat.

In the story, John Otis has come from Kansas City to New York to rescue his sister, Mrs. Marion Ellsworth, from the Philistines, who are no others than Lord Haggett and Lady Wafton. These two are trying to swindle Marion out of $100,000, and incidentally Haggett while making love to Marion is planning elopement with Abbey Sexton, whom John loves.

Marion's house has been made a gambling den with Haggett always the winner. To cure his sister, John, with the aid of Judge Willard, arranges a "fake" raid, which is pulled off to the consternation of everyone but the Judge and John. Haggett is exposed, Marion learns that she loves the Judge, and Abbey flies to John's arms.

Mr. Hodge was as good as he always is and that means "great." His support was adequate.

WHAT THE DAILIES SAY

Herald—*Has thin plot.*
Tribune—*"Fixing Sister" is simple.*
Times—Thin but amusing.
World—*Good actor, bad playwright.*
American—*Clear, clean, clever comedy.*

MacDOUGALL IN LEGIT

W. H. MacDougall formerly with Ralph Herz in vaudeville is now playing Cyrus Martin in "It Pays To Advertise."

DRAMATIC and MUSICAL

BROADHURST PLAY FULL OF INTEREST AND HUMAN APPEAL

"RICH MAN POOR MAN"—A four-act play by George Broadhurst, produced at the Forty-eighth Street Theatre, Oct. 5.

CAST.

Bayard Varick.....John Bowers
Henry Mapleson.....William B. Mack
Peter Beeston.....Brandon Hurst
Decourcy Lloyd.....Frank Westerton
David Lloyd.....Rudolph Cameron
John T. Backus.....Emmett Shackelford
Richard Crane.....Coates Gwynne
Calvin.....Arthur Fitzgerald
Miss Beeston.....Marie Wainwright
Mrs. Shelvin.....Marcia Harris
Miss Hultz.....Georgia Lawrence
Mrs. Decourcy Lloyd.....Emily Fitzroy
Mrs. Tilney.....Jessie Ralph
Sylvia Jessup.....Helen Crane
Linda Hurst.....Geraldine Beckwith
Bab.....Regina Wallace

"Rich Man, Poor Man" is one of those so-called "book plays," being founded by George Broadhurst from the story of the same name by Maximilian Foster and published in serial form in *The Saturday Evening Post*. But unlike many dramatizations it is a well-made play. It has well drawn characters, logical situations and a strong heart interest. It is well written, contains bright lines and is decidedly interesting.

Mr. Broadhurst ranks among our best playwrights and he can generally be depended upon to furnish good entertainment in his plays. His "Rich Man, Poor Man" is no exception to this rule. He interests his audience from the very beginning of the first act and holds attention till the very end.

The characters are well drawn. They are real flesh and blood beings who appeal to your better feelings, touching your heartstrings with their sorrows and making you smile with them in their moments of joy. And this is what makes the play interesting. Its appeal is so genuine, so gripping in its force, that you find yourself interested in spite of yourself.

Of the players Marie Wainwright probably comes in for first honors. Hers was the finished performance of the finished artist that she is.

Georgia Lawrence, as Miss Hultz, was excellent. She made a great deal of the girl who judges everyone by his "class."

Jessie Ralph made a capital character of Mrs. Tilney, and Regina Wallace made Bab a very lovable girl.

Brandon Hurst gave a masterful portrayal of Peter Beeston, and Wm. B. Mack was good as Henry Mapleson.

John Bowers as Bayard Varick was miscast. Rudolph Cameron did well as David Lloyd.

WHAT THE DAILIES SAY

Herald—*Artificial, but pleases.*
Times—*An absorbing play.*
Tribune—*Tedious play.*
Sun—*Four unconvincing acts.*
American—*Wins favor.*

TEAROOM AT PRINCESS THEATRE

The new tearoom, built under the stage of the Princess Theatre, opened last week, when tea was served for the first time at this theatre, between the acts of "Very Good, Eddie."

"SHIRLEY KAYE" SEEN

ATLANTIC CITY, Oct. 10.

Elsie Ferguson and the company engaged for her support by Messrs. Klaw and Erlanger appeared here for the first time in the new comedy, "Shirley Kaye," at the Apollo Theatre last evening.

The players associated with Miss Ferguson in "Shirley Kaye" are Lee Baker, Mrs. Jacques Martin, William Holden, Kitty Brown, George Backus, Corinne Barker, Ronald Byram, Eleanor Gordon, Victor Benoit, Helen Erskine, Douglas Paterson, William Lennox and Albert Brown.

NEW "NEWLYWED" SHOW

Leffler & Bratton are preparing to launch a brand new musical comedy entitled "The Newlyweds Grownup Baby." This will be a new version of the famous cartoon success "The Newlyweds and Their Baby." The only characters retained in the new piece will be Lovey and Dovey, otherwise Mr. and Mrs. Newlywed. Napoleon, the baby, or Snookums as his parents lovingly referred to him, has now developed into a grown up boy whom his companions nick name "Happy Nappy."

There will be two companies presenting the piece, one on the International Circuit and the other the principal one nighters.

ARRANGE MACKAY BENEFIT

Arrangements are in progress by Daniel Frohman, Marc Klaw and Joseph Brooks, representing the Actors' Fund of America, for a monster testimonial to F. F. Mackay, the oldest actor in America, and now in his 85th year. This is to be a tribute by the Actors' Fund because of Mr. Mackay's thirty years' services as the chairman of the Executive Committee of the Fund, which dispenses $70,000 a year for the sick and disabled in the theatrical profession.

The testimonial will take place at the New Amsterdam Theatre on Friday afternoon, November 24. It was intended to take place last spring, but was postponed. All the leading stars in the profession will be invited to assist.

RUSHVILLE THEATRE BURNS

RUSHVILLE, Ill., Oct. 5.—The Princess Theatre, here, was completely destroyed by fire yesterday morning. When the flames were discovered at 2.30 A. M., the entire interior of the theatre was ablaze.

The origin of the fire is a mystery and the city and county officials have started an investigation to determine it, if possible. The loss is placed at $10,000.

PRODUCING "MAID TO ORDER"

The Castle Producing Company will send on tour on October 12 the musical comedy "Maid to Order." The cast will be headed by Rose Botti. Others in it are Sallie Stembler, Harry MacDonough, Jack McClelland, Sydney Hamilton, Jack Lawler and the Russell Sisters.

"KING OF NOWHERE" AGAIN

Lou-Tellegen is appearing again this season in "A King of Nowhere." The company is playing at the Academy, Baltimore, this week and after a few more weeks on tour, will go to Chicago for a run.

FORTY-EIGHTH STREET IS NEW THEATRICAL CENTER

With the Playhouse, the Cort, the Forty-eighth Street, the Longacre and the Friars' Club on Either Side, It Is the Pivotal Point of New York's Theatres

Forty-eighth street is destined to become the centre of New York's theatrical district, if the present trend of managers to build playhouses on or near that thoroughfare is any criterion.

There are at present located on Forty-eighth street the Longacre, west of Broadway; the Forty-eighth street, the Playhouse, the Cort and the Friars' Club east of Broadway, and by the middle of February, 1917, there wil' be one more, for Edward F. Rush is about to build a theatre on the site adjoining the Cort.

Besides this there are located at the present time in the district bounded by Forty-fourth street on the south; Eighth avenue on the west; Fiftieth street on the north, and Sixth avenue on the east, eighteen of New York's first class theatres. In other words, within six blocks from north to south and two blocks from east to west more than half of the first-class theatres of this city are located.

And there are more to come for, besides the Rush Theatre there are two others being built in this district, which will be under the Shubert banner. So great is the desire of the threatre builder to get in this select section that at the present time there are few sites available for theatre purposes to be had. There are many pieces of property hereabouts held either by purchase or by option by either managers who intend to build or speculators who hope to sell to theatre builders.

At the present rate at which playhouses are going up in this district it is safe to predict that within the next ten years two-thirds of the leading dramatic houses in the metropolis will be there. Its location warrants it and with the completion of the new subway it will be even more accessible and therefore more desirable for amusement places.

What a transformation has occurred in this city in two and a half decades? Who would have thought twenty-five years ago that New York's Rialto would be as far uptown as Forty-eighth street?

In those days Fourteenth was the centre of our theatrical activity. The Madison Square Theatre on Twenty-fourth street had established itself as a leading playhouse, through a course of evolution in the process of which it was successively devoted to miscellaneous shows, variety and minstrelsy.

On the west side of Broadway, in the vicinity of Twenty-sixth street there was a theatrical exchange in which the late Charles Frohman, Brooks & Dickson, and other managers, who later attained prominence, had offices or desk room. The theatrical centre of New York was moving up town; that is it was preparing to.

The Fifth Avenue, Herrmann's, Daly's, Wallack's, Bijou, Garden, Lyceum, Standard, Park (later Herald Square), Garrick, Casino, and Broadway were the real leading up-town theatres of that day. Gradually the Rialto had extended itself until, at the opening of the Empire, Broadway and Fortieth street, is extended up to this point. Then followed the Knickerbocker.

As the theatre builder moved upward so did the Rialto and by 1896, twenty-third street was considered down town, from the theatrical viewpoint.

In that year theatrical circles received their greatest shock, for it was in 1896 that Oscar Hammerstein, against the advice from his friends and against all precedent, took the plunge that landed the Olympic (now Loew's New York and the Criterion) on Broadway, taking in the frontage on that street from Forty-fourth to Forty-fifth street.

At this time there was one theatre on Forty-second street, the American. But it soon had another built by Mr. Hammerstein on the corner of Seventh avenue and Forty-second, after he had been literally thrown out of the Olympic. This he called the Victoria, which, eventually became America's representative Music Hall. This he followed with the Republic which adjoined it, and on the roofs of these two houses he built his famous roof garden.

His next Forty-second street theatre was the Lew Fields (now the Harris) and then theatres on that street grew up like mushrooms. The Lyric, New Amsterdam, Liberty, Eltinge and Candler all found place there.

Meanwhile, beyond Forty-second began to have a more rosy appearance to the managerial eye. The Astor was built for Wagenhalls & Kemper, the Hudson for the late Henry B. Harris, the Lyceum for Daniel Frohman, the Globe for Charles Dillingham. The Stuyvesant (now Belasco) for David Belasco. The various Shubert threatres, which were built in such rapid succession that it was a difficult matter to keep track of them, the two Brady houses, Playhouse and Forty-eighth street, Winthrop Ames' Little and Booth Theatres, and the Cort, etc.

It will be seen by this, that in a quarter of a century, the theatrical map of New York City has been not only completely changed but, moved from Fourteenth street to Forty-eighth—thirty-four blocks. And there is every likelihood that there it will remain for years to come.

HANS BARTSCH, THEATRE MANAGER

Hans Bartsch, the American representative of the large German music publishing and producing house of Felix Block Urban, is the new manager of the Band Box Theatre. He has engaged the Bendix Trio to give a series of Sunday night concerts at the house.

BURLESQUE

IRWIN MAKES CHANGES IN BIG SHOW

NEW BILL AT CASINO

Tom Grady was kept busy last week arranging a new routine for Fred Irwin's Big Show. Rehearsals were held all Saturday night at the Columbia for a new first part to be shown at the Casino, Brooklyn, this week.

The Sherlock Sisters had previously been placed in a different spot on the bill.

George Gould, Roy Gordon and Frank Stanley have been replaced by Bob Sterling, Mr. Clare and John W. Sherry.

Fred Irwin has always been in the lead of producers, and although the show as presented at the Columbia last week was far from satisfactory to Mr. Irwin the business was very good, finishing with a large Saturday night. It is safe to say that the show will be marked O. K. before long.

RECORDS ARE GOING

Al Reeves is keeping up his pace. He broke the record at the Peoples, Philadelphia, last week. The "Darlings of Paris" had a hummer at Holyoke and Springfield.

A NEW SENSATION

"Mary on the Merry Go Round," a novelty invented by Asa Cummings, is creating talk with the Star and Garter Show.

ALL IS LOVELY

Jas. E. Cooper has returned from a tour of the Columbia Circuit houses and reports the entire wheel in excellent shape.

WESTON ON REGULAR WHEEL

Dave Vine and Luella Temple have been replaced by Bluch Cooper, with Bert Weston.

MICALS SHOW NOT CLOSED

Sam Micals informs us that the report of his company closing was an error. His show is breaking records on the I. B. C.

ANOTHER MISCHIEF MAKER

Born to Mr. and Mrs. A. R. Montgomery (Anna Healey) an eight-pound baby girl, at their home in Mapleton Park, Brooklyn, N. Y. Ray Montgomery is with the "Mischief Makers" this season.

POSTPONES OPENING

Without giving any particular reason the opening of the Park Place Theatre, Newark, N. J., with burlesque by Ben Kahn has been indefinitely postponed.

BURLESQUERS LOSE MOTHER

Esther Burton, mother of Jack and Joe Burton, died Oct. 20.

Billy Watson filled the two lay off days at the Lyceum, St. Joseph, Mo.

ZIEGFELD ENGAGES MRS. REEVES

Alineda Fowler (in private life Mrs. Al Reeves) has been specially engaged by F. Ziegfeld for the new Dillingham and Ziegfeld Production at the Century Theatre, New York.

She has been rehearsing for the past two weeks and will do a small bit, and her dance in the Big Cafe Scene.

Mrs. Reeves was formerly a member of burlesque organizations including the Al Reeves Shows.

WAR PICTURES AT DALY'S

All rumors as to the future policy of Daly's Theatre were set at rest by the announcement last week that the thrilling motion picture "Fighting for Verdun" would begin an indefinite run at the house. The picture had its first public showing Sunday afternoon, Oct. 8.

ACTORS HURT IN GUN FIGHT

Edward Belli, an Italian vaudeville actor, was mortally injured with two bullets in his back and Louis Badolati was shot in the leg as a result of a gun fight which took place in the Italian Garden Restaurant in the old Occidental Hotel. The cafe owner, at whom the assault was directed, was killed.

COURTESY REIGNS AT THESE STANDS

Frank Freeman Has a Few Words to Say About Managers That He Met Along the Line.

Frank E. Freeman writes from Rochester, N. Y., that he has finished at Detroit, Buffalo and Toronto, and puts in a good word regarding the courtesy which reigns supreme at those three Columbia stands.

Here are his endorsements:

"John M. Ward is the manager of the Gayety, Detroit, and is very much in evidence at all times. He is very liberal with printers' ink and seems to know his audience.

"Don't forget Charles Taylor, another able live wire manager at the Gayety, Buffalo. You will find him the first man on the lot in the morning and the last one off at night.

"Of course you remember our old friend Fred Bussey well. I want to tell you I spent a very pleasant week with him in Toronto, and you can bet your last dollar that if ever there was a manager that was on the job, it is our friend Bussey."

Frank is ahead of the "Star and Garter" show.

JOSIE TAYLOR REHEARSING

Josie Taylor is putting over her numbers with the "Darlings of Paris."

LEAVES SIDMAN SHOW

Maxwell Sargent closed with the Sidman Show Oct. 7.

MORRISON JOINS SHOW

Maria Donia and Walter Morrison have joined "The Twentieth Century Maids."

THE MAJESTICS HOLD THEM IN TO THE FINISH

Florence Bennett and Frank De Mont are specially featured in this week's production at the Columbia, New York. Miss Bennett appears to excellent advantage in no particular role, but in all of the bits and numbers assigned to her, especially in the specialty with Paul Cunningham. A number of the other principals stand out, all combining to give a most enjoyable performance.

Lyel La Pine is a newcomer in burlesque, who with his eccentric character impersonation impressed very favorably.

Frank De Mont, as Otto, a German, contributed a laughable character of a familiar type, yet original in many ways and in his acrobatic talking act with John Keit, he deployed into a different line altogether and surprised with his versatility as a tumbler and a head and hand balancer and eccentric dancer. Mr. Keit was an able partner and the team stopped the show for awhile, answering demands for bows and encores. Mr. Keit also did a rube letter carrier for a number.

Gracea De Mont has a pleasing expression. Louise Alexander sings primadonna selections in clever style. May Penman is a pleasing blonde and Nardine Grey, Florence Emery and Lucell Cullen did their bits to general satisfaction.

Paul Cunningham qualified as a first class straight and earned encores for his several songs. The talking and singing act with Miss Bennett was full of laughs and the songs and recitation all hit the mark.

Doc Dell played a "bum" in the first part, and also made a hit in his eccentric dance and the song "Creation of a Woman." During the rendition of this number, the various portions of the woman's charms were exhibited through slits in the curtains, finishing with an ensemble of faces, for the chorus.

The opening scene shows a special arch, which is used for the various sets throughout the show, of which an ice palace set is the most attractive.

A burlesque recitation on a horse race with Wm. La Pine as the jockey was a laughable burlesque. An octette with dance of all nations was a hit, also the opening number in which the girls carried mail boxes.

Frank De Mont and Gracea De Mont did a funny garage bit. A recruiting scene had a lot of laughs. Broadway showed pathos and humor.

Lyle La Pine and Emery Florence in their specialty talked and sang principally about frogs. His "Dry Town" song had some clever lines.

Miss Bennett did a laughable intoxication bit with Mr. De Mont. In the cake walking number led by Florence Emery, one of the girls, Miss Brown, caused a number of encores by her clever antics. The Fashion Girl number by Miss Bennett led up to the patriotic finish, showing representatives of different nations in peaceful reunion, presided over by Columbia, who sang about the absolute independence of America.

A clever skating specialty opened the second act. Snowballing and Doc Dell's specialty followed. After Cunningham and Bennett's specialty, the "Reducing Teacher" scene had funny interviews of La Pine, with the stuttering, the laughing and the crying girls, and the Rag number led by Miss Bennett showed some startling gymnastics by the girls.

College Nonsense was the title of the Keit and De Mont act, and the concluding scene showed Hawaii, with the Wakeis and the Lukis in profusion singing the seductive Pacific Ocean Strains. La Pine and Dell earned many encores for their clever foolishness, burlesquing the present Hawaiian craze.

The costuming for the show shows many novelties in design and combination of material.

PHIL. THEATRE BAN LIFTED

PHILADELPHIA, Oct. 2.—The Philadelphia health authorities lifted the ban Sept. 30 on the admission of children to theatres, which had been in effect for several weeks owing to the infantile paralysis epidemic. The order hit the popular priced houses and the picture shows very hard and the new order gives the show people a chance to get some of their money back. All the houses are now doing good business.

Burlesque Notes

Rumors of a new stock house in opposition to the Union Square thus far have not been verified. The location of a new theatre in the vicinity would be problematical, as the tendency there is to tear down rather than build.

ABE REYNOLDS has cemented his relations with the Spiegel firm by an extension of his contract.

ED JEROME is working with Harry Ferst.

AL MARTIN has returned to the Victoria Stock at Pittsburg..

MAE KELLY has joined the Tango Queens. Ethel Green closed Sept. 30. Jack Dempsey has also closed.

IRVING O'HAY is playing straights with the Globe Trotterss.

THE SOCIAL FOLLIES are filling their first Metropolitan date at the Olympic, New York, this week.

MOLLIE WILLIAMS, at the head of the organization under her personal direction and a production put on by her, will visit the Columbia New York week. Her sensational bandit scene with Frank Fanning remains one of the features.

FRANK (BUD) WILLIAMSON is doing straight and characters with the "Lid Lifters," who are using the book of the former Behman Show.

MATINEES will be given at all the Burlesque Houses on Columbus Day.

MELODY LANE

ORCHESTRAL NOVELTIES FOR "SO LONG, LETTY"

New Instruments Will Be Introduced and a Complete Re-arrangement of the Orchestra Effected.

When the new Oliver Morosco musical play "So Long Letty" gets to New York on Oct. 30, metropolitan theatre goers will see some real novelties in the orchestral department of the production. Earl Carroll, who is responsible for the music of the piece has introduced in the orchestra pit a collection of instruments, musical and otherwise, which are bound to create something of a sensation. In addition to the customary instruments of the orchestra he has arranged for saxaphones, banjos, ocarinas and a full sized mariambaphone.

In addition to this the orchestra will be arranged in just the opposite manner from that which has prevailed since its introduction into the theatre. The drums instead of being placed at the extreme right end of the orchestra pit will be at the left and the string bass section will be at the leader's right.

"So Long Letty" is now at the Shubert Theatre in Boston and after a three week's engagement will come to New York.

A VICTOR HERBERT JEWEL

Victor Herbert has opened his cabinet of musical gems on many occasions and has given them to an admiring and appreciative public with rare prodigality. Never did he select a jewel of more sparkling and radiant beauty than when he took from that magic cabinet the melody of "Kiss Me Again" and gave it to the world, tucked away in the score of the opera, "Mlle. Modiste." "Kiss Me Again," with its slow waltz refrain at once became the rage, and it has never ceased from that day to this to grip music lovers with its extraordinary power of fascination and appeal. Mr. Herbert and Henry Blossom, the writer of the lyric, adapted the song for general use, with the result that artists in every field of entertainment, concert, vaudeville, chautauqua and lyceum, are using "Kiss Me Again." The song is published by M. Witmark & Sons.

BROADWAY'S PHILA. OFFICE

Will Von Tilzer added another line to his ever increasing chain of offices last week when he opened a Philadelphia branch in charge of Jack Mills at 923 Walnut street.

THE NEW LEADER

Robert Wolfe Gilbert, Jr., is leading the orchestra in the ballroom atop the Audubon Theatre in New York. Gilbert Jr. is the youngest brother of L. Wolfe Gilbert, the lyrist.

NEW VON TILZER NOVELTY SONG

Harry Von Tilzer has just completed a new novelty song entitled "Since Mary Anne McCue Came Back From Honolu."

Bob Miller, of the Jos. W. Stern forces, is the happy father of a bouncing eight-pound boy.

THE NEW SUNSHINE

Harry Carroll and Ballard Macdonald seem to have struck upon a hit idea in their latest offering, "She Is the Sunshine of Virginia." The song has also been arranged as a one-step and is being played nightly in all the restaurants and cabarets in New York, besides being featured in a goodly share of the vaudeville houses throughout the country. Shapiro, Bernstein & Co. are the publishers.

GRAFF AND GRANT FORM PARTNERSHIP

Successful Writers Launch Several New Songs. Waterson, Berlin & Snyder to Publish Them.

George Graff, Jr., and Bert Grant, two of Melody Lane's most successful writers have formed a songwriting partnership and have a number of new songs ready for publication.

Each has well known song hits to his credit with other writers. Grant wrote "Rocky Road To Dublin," "Knock the L Out of Kelly," and "Meet Me At Twilight," while Graff is responsible for "The Sands of the Desert," "When Irish Eyes Are Smiling" and others.

Waterson, Berlin & Snyder will publish the songs of the new partnership, the first numbers being "Since You Have Told Me You Love Me," and "You Don't Have to Come From Ireland to be Irish."

SONGS AND BOOKS

"Can a songwriter be a book publisher," is the title of a new play including Jeff Branen the lyrist, is now playing a leading part. Jeff is exploiting a new book by Edith Blinn entitled, "The Ashes of My Heart," and from present indication is meeting with fairly good success.

NEW RECORDS OF STERN SONGS

Pathe Co. have made phonograph records of the following numbers for their forthcoming catalogue.

"My Own Iona" and "Out of the Cradle Into My Heart," "Loveland," "The Dance O' The Dollys," and "Pierrot and Pierrette." Joseph W. Stern & Co. are the publishers of these songs.

CLEVER SONG IN NEW ACT

Reports from the west indicate that Whiting and Burt have in their new act, one of the best vaudeville turns presented this season. The book and lyrics of the act are by Edgar Allen Wolfe and Burt Kalmar, with music by Harry Von Tilzer.

One of the features of the act is a new novelty song entitled "I'm A Twelve O'Clock Fellow In a Nine O'Clock Town."

A BIG HARRIS SEASON

Singers of ballads, are crowding the Harris office to get "All I Want Is A Cottage, Some Roses & You," "It's A Long Long Time Since I've Been Home" and "Come Back" (Let's Be Sweethearts Once More).

In Mr. Harris's long career in the music business, he has never had a catalogue to compete with that of 1916.

BROADWAY'S NEW RELEASE

The Broadway Music Corp. have just announced the release of Al Jolson's feature song, "Down Upon the Swanee River."

Jolson has used this song as an exclusive number in his latest show with marked success and it was only after great effort that Will Von Tilzer induced Jolson to let him release it to the profession.

KORNHEISER IN BOSTON

Philip Kornheiser, professional manager of the Leo Feist house, attended the opening performance of "So Long Letty" in Boston on Monday night.

MUSIC FOR BERNHARDT

Theo. Bendix, has signed contracts with Wm. F. Connor to furnish the "Bendix Ensemble" Octette for the Sarah Bernhardt tour, beginning October 9 in Montreal. Louis Edlin has been secured as solo violinist and conductor.

TO THE BUILDERS OF MELODY LANE

By JAY AITCH.

Why should we go to Memphis?
Why go to New Orleans?
Why should we go below the line
To have those dreamy dreams?
Our grass is just as green up here
Our trees give lots of shade,
Our sun is just the same old sun
'Cause only one is made.

Why should we go to Nashville
To get something to eat,
When we can go to Coney Isle
And buy it on the beach?
Just tell 'em 'bout some snow and ice
And skating on the pond;
Just tell 'em 'bout the folks up north
When you build another song.

RECORDING WITMARK SONGS

Two remarkably effective records have just been made for the Columbia Phonograph Company by Orville Harrold, the demand for whose work in this form continues to grow with leaps and strides. The two songs selected by Mr. Harrold are both by those successful and prolific writers, J. Keirn Brennan and Ernest R. Ball. The first is "My Wonderful Love For Thee," which Mr. Harrold interprets with a finish and fervor second to none; and the other is, "You're the Best Little Mother God Ever Made"—probably the best song on this theme ever written. Both these beautiful numbers are published in sheet music form by M. Witmark & Sons.

DONALDSON RETURNS

Walter Donaldson has returned to his desk in the Broadway Music Corporation, after a rest-up in the mountains.

Walter brought back two new songs that will shortly be released by his firm.

"JUST ONE DAY"

Joe Hollender, professional manager for the Joe Morris Co. has his entire staff working on "Just One Day." Joe is making this song his feature number for the season.

J. H. REMICK IN NEW YORK

Jerome H. Remick, head of the music publishing firm of J. H. Remick & Co., is spending the week in New York.

Sharps and Flats

By TEDDY MORSE

There's a little town in Maine called Harmony,
It's the place I've searched for many years in vain;
Don't care what it may be like, it's the name appeals to me,
That little town called Harmony in Maine.

David W. Griffith certainly "screen slams," the "up-lifters" and reformers, and never loses an opportunity to point the finger of ridicule and scorn at hypocrites in general. He also is an educator of some ability, for didn't he send everybody digging into their dictionaries when he announced the name of his new film triumph—"Intolerance."

The first item on the steak and chop list at the new Childs' restaurant, next to the Rialto Theatre, reads this way: "Childs' Beefsteak, 40 cents." We ordered one. It was.

A hint from our singing teacher. "Do not vocalize through your proboscis."

The Old Timer would like you to know this is the way he figures it out: Some men deserve success. Some have success thrust upon them. Others become song writers.

Who sells good beer? Who has peanuts on the tables? Who entertains until the early hours of the morning? Ask Dad (Phila.). He knows.

George Graff, Jr., One of those rareties of the music business—a lyricist who rhymes—evidently speaks from experience, for he remarks thusly: "Songs are written, hits are made."

If this fellow gets through the heavenly gates then there's a chance for us. We mean the inventor of these expressions: "You said it," "You said a mouthful," and "You said something."

Chinese Blues, Honolulu Blues, Hesitation Blues. Why not change the color to Rhode Island Reds, Wisconsin Whites or the Pennsylvania Pinks?

The legal machinery of the City of New York has stepped in and curbed the lusty lunged peddler. No more will you hear the mournful cries thro' the streets of Melody Lane of, "Here you are, Nice, fresh Rags!" "Manuscripts for sale. Two for a nickel."

"Al." Gerber said it, so you can hold him responsible. "A song writer is like a magician. He's always got something up his sleeve." And this one. "Just because a song is a hit with the 400, doesn't necessarily indicate that it will sell only 400 copies." Too bad, too. "Al." otherwise is a nice young fellow.

BURLESQUE

BURLESQUE MAGNATES ON BOTH WHEELS ARE WELL SATISFIED

Columbia and American Circuits Report Conditions of Houses and Shows to Equal Those Existing During Record Years and Heyday of Amusements

President J. Herbert Mack, of the Columbia Amusement Company, when interviewed recently, expressed himself as greatly pleased with the present conditions existing on the wheel, and stated that he is expecting great things of the season.

One commendable fact which he pointed out particularly is the absence of any necessity for a tour of the Board of Censors.

Reports which have been coming in concerning the shows from all of the house managers which have had the opportunity to judge, have been so favorable that very few changes have been required, and those only in reference to minor faults. The Board of Censors, consisting of Messrs. Mack, Scribner and Waldron, have therefore postponed their trip usually made by them at this time for an indefinite period.

Reports as to the business conditions existing throughout the circuit have also been most gratifying. Hartford, Waterbury, Bridgeport, Newburg, N. Y., and Poughkeepsie, N. Y., where burlesque has been but a recent proposition, are giving splendid returns due, no doubt, to the increasing business prosperity.

At the Olympic, Cincinnati, the receipts are steadily increasing, as well as at the Lyric, Dayton, Ohio.

The new producers which have acquired franchises for this season are giving excellent satisfaction in the way of productions, and their attractions are not falling behind many of the old established firms on the circuit. Every manager seems to be putting his best foot forward in the matter of cast and equipment, and the results show the wisdom of such a policy.

Arthur Sidman, Arthur Pearson and George Belfrage have produced satisfactory attractions. Jack Singer has divided his forces into two sterling business getters. Fred Irwin is on deck with his two shows under the formerly well known titles. Barney Gerard has two organizations produced in his own style, and Mollie Williams is given due credit of putting on her winning attraction since the retirement of Bob Manchester.

The other producers, including Al Reeves, who has always been well up in the front lines; Jacobs and Jermon, the prolific amusement providers; Hurtig and Seamon, with their well-known favorites; Max Spiegel, who is establishing a record in the cost of his equipments; Gus Hill, J. Herbert Mack, Jean Bedini, Wm. S. Campbell, Harry Hastings, Dave Marion, Sam Howe, Charles H. Waldron, Billy Watson, Ben Welch, and all other producers interested have shown that go-ahead spirit necessary to continue burlesque as one of the most staple divisions of the amusement business.

Burlesque has drawn on all departments of the show business for its constituents, and from burlesque has gone forth many a Broadway star.

The clientele of burlesque includes some of the best element, especially since burlesque houses occupy sites in the centers of the biggest cities, such as the Columbia, New York, and the Columbia, Chicago; houses that compare favorably with the best edifices devoted to dramatic, vaudeville or motion pictures. At all performances many ladies are in the audience, a clear indication of the quality of the performances, as all managers and performers have long ago learned that offensive material is not necessary to draw the crowds.

The inducements to investors in the burlesque business have created keen competition for possession of franchises, as a live-and-let-live policy has been decided upon on the part of the house managers on the entire circuit towards the traveling shows. Extras have been dispensed with entirely, and the show managers know exactly what the expenses will be at each stand. Additional outlay for extra advertising or features to draw depend upon his own sense of liberality or speculation.

DIRECTORS OF COLUMBIA AMUSEMENT CO.
Left to Right, Standing—Jules Hurtig, John G. Jermon, Gus Hill, Charles H. Barton, R. K. Hynicka. Sitting—President J. Herbert Mack, Sam Scribner, Charles H. Waldron.

THE AMERICAN CIRCUIT

In this division of the burlesque business, known formerly as the "Number Two Wheel," conditions are assuming a more rosy hue each day.

The new officers of the circuit, including Judge M. Muller, George Peck, Harry Leoni, are greatly pleased with present conditions and future prospects.

The shows are in keeping with the houses and prices, and are reported to be giving satisfaction along the line. With the exception of two casts which had to be changed entirely, and some others requiring one or two substitutions, they stand as originally constructed. No adverse criticism as to the policy has developed so far.

Business in the old burlesque houses continues big, and the new experiments in burlesque bookings have all proven profitable variations and additions. With the exception of the I. and M. Circuit, which breaks the jump between St. Paul and Kansas City, all the one-nighters are giving ample returns for the labor and expense involved in playing them. Duluth, Minn., is particularly good.

In the Eastern towns the wave of prosperity washes over the burlesque houses, and all of them are playing to six hundred and over. Gardner and Greenfield, Mass., are among these winners.

Some recent changes are the addition of Camden, N. J., for three days, eliminating Shamokin and Shenandoah, two towns which had been also showing good returns.

The Penn Circuit is cleaning up.

Notes

Joe Edmonds has succeeded Jack Dempsey with the "Girls from Joyland."

Jack Reid and his Record Breakers are at the Olympic, New York, this week.

Billie Hill, who closed with the "Maids of America," is to be married shortly.

Dan Dody has opened new offices for his producing business.

Irene Meara has joined the "Hello Paris" Company in place of Beatrice Darling.

Irwin's "Majestics" will be at the Columbia, New York, next week, with Florence Bennett, Frank Deucont, Paul Cunningham, May Penhan, Jane Crew and Nadieu Grey.

JACK REID COMPANY LIVES UP TO ITS TITLE OF RECORD BREAKERS

At the Olympic, New York, last week, this time Jack Reed put in a full week with his troupe of Burlesquers in a performance that pleased large audiences at every show.

There was a tendency to "cooch" somewhat, but it was restrained at the critical moments, several, members lending themselves readily to this form of divertisement.

The opening dark scene shows the Statute of Liberty holding aloft her light, while the chorus in showy striped suits go through a march with the song "Let us Have Peace." Ella Gilbert impersonates Liberty.

A talk by Babe La Belle and Vincent Dusey treats on men and women. Then Mr. Dusey in his song "If I Ran a Department Store"; introduces models posing in windows, showing the latest styles. An old fashioned rope dance was done by the Webster sisters.

At the Ball Game Lucelle Ames plays the captain, and the girls had a lot of fun throwing soft base balls into the audience for a lot of encores of the "Play Ball" song.

The Chinatown scene had Mr. Dusey as an officer singing "Life is What You Make It," while various characters passed by, including Jack Reed as the "Information Kid."

Nat Young was a funny Hebrew, although he used forcible exclamations at each one of Reed's jokes. "War War War" was sung by Miss Startzman and Reed. A September Morn song led by Lucelle Ames in a clinging Union suit, was good for numerous comebacks.

After intermission Alvora, the premier dancer came on for his repertory of stepping and the girls went through a program including "The Dance of Roses," "The Dance of the Sultan" an Oriental quiver; "Dance of Nations." Between times Alvora with changes of costumes soloed effectively, doing the dance of the "Siva Siva" and an "Eccentric."

The costumes for the entire show are very showy.

The Paramount Trio, Kemp Sisters and Tag Wetherford had a pleasing specialty. The girls sang "Dangerous Boy" and Mr. Wetherford's imitations went over nicely.

For the burlesque Mr. Reed was in a rough makeup and got many laughs for his quaint remarks. Nat Young dispensed more heavy Jewish comedy and Bob Startzman and Mr. Dusey assisted.

The Exercise song was well worked up especially by the girl at the end who exercised overtime. "Knock the L out of Kelly" and "Pretty Baby" were good numbers, also "Dance With Me," and the "Winter Time Tableau."

The chorus includes Sally Hollins, Marie Kemp, Kittie Hollins, Toots Kemp, Irene Gardner, Doris DeLoris, Edna Orsech, Bobby McDart, Nell Carter, Peggy Hope, Amy Adrienne, Mae Brown, Elizabeth Wilhart, Maggie White, Nellie Webster, Jeane Morton, Minnie Webster, Marion Williams, Mary Smith, Corrine Lyle.

CIRCUS CARNIVALS PARKS

FAMOUS TRACK SOLD FOR PARK

TO BE PATTERNED AFTER CONEY

LOS ANGELES, Oct. 9.—It has become known here that Mrs. Anita Baldwin, who inherited the historic Santa Anita race track from "Lucky" Baldwin, has accepted an initial payment of $400,000 upon the property from men in the amusement world who propose to turn it into a huge park.

The selling price of the property has been given out as $1,500,000.

The plan of these men is to build upon the property a splendid amusement attraction for next season. Although little information could be gleaned as to details, it has been learned that the proposed venture will be modeled after Coney Island of New York in many respects, and the former race track is at present undergoing many radical changes preliminary to its transformation. Among the proposed plans are a casino.

Los Angeles, at present, boasts a park, but the contemplated new one will far exceed anything yet attempted in this line in the West, as a permanent institution. It has always been doubtful whether a Coney would make money here and it is not entirely without some trepidation that people in the amusement field are regarding the present venture.

The men, interested, however, seem to have the necessary financial backing, as well as confidence that an amusement park such as they contemplate should draw well here.

SEARCHING FOR ASSASSIN

DUNN, N. C., Oct. 7.—An endeavor is being made to locate the man who recently shot and killed Everett Wheeler, manager of the dancing show with the Lange Model Shows.

To date the assassin has eluded the authorities.

CARNIVALS ALLOWED IN CAIRO

CAIRO, Ill., Oct. 9.—First-class carnivals will now be permitted to show in Cairo, an ordinance to that effect having been passed last week. Sol & Rubin's United Shows are here this week, the first carnival to play this town in two years.

CIRCUS OPPOSITION DROPPED

MACON, Ga., Oct. 9.—The State Fair Association, which has opposed the use of Central City Park by Ringling Bros.' circus on Oct. 19, has withdrawn its objections and the circus will be allowed to exhibit.

FAIR DATE SET

JASPER, Ala., Oct. 2.—The Walker County Fair, which for several years has boasted of producing the best county fairs in the South, has announced its fair dates for Oct. 16-21, to be held in this city.

FINN GOES WITH CAMPBELL

CHICAGO, Oct. 7.—J. G. Finn has signed as general manager of the Campbell's United Shows for the Winter season.

He held a similar position with the Nat Reiss Carnival for some time and had been connected with the late Nat Reiss for fifteen years in his various amusement enterprises.

WASHBURN SHOWS AT FAIR

AUGUSTA, GA., Oct. 9.—The Leon Washburn Shows will be the amusement at the Georgia-Carolina Fair, to be held here Nov. 13-18.

NEW FACTORY FOR THE H. C. EVANS CO.

Building to Be Devoted to the Manufacture and Sale of Carnival Goods of All Kinds and Descriptions

The recent purchase by H. C. Evans of property at 1522-28 West Adams street, Chicago, presages big doings by H. C. Evans & Co. in the near future. Ground will be broken the latter part of this month for the erection on the site of a factory.

The old quarters of this firm have been crowded to the limit for some time past, the manufacturing by the firm of carnival goods being carried on faster than they could be stored. As a consequence it has been necessary to secure storage space elsewhere.

The new building, which is calculated to take care of the constantly increasing business of this firm, will be 75 by 125 feet, four stories high, modern and fireproof, with windows extending from the floors to the ceilings. There will be about 36,000 feet of floor space in the building which will be occupied solely by H. C. Evans & Co. for the manufacture and sale of all kinds of carnival goods.

It is expected that the building will be under roof by January 1, and the firm plans to take possession by March 1. On the completion of the building Mr. Evans intends to give a big "blow-out" for his many friends in the amusement business.

QUARANTINE WON'T HURT FAIR

NASHUA, N. H., Oct. 7.—All reports to the contrary, the New Hampshire Industrial and Agricultural Association Fair, to be held here next week, will not in any way be affected by the quarantine established in many localities in the East. This city has not had a case of infantile paralysis and there is, therefore, nothing to prevent all concerned making this the biggest ever which, from the present outlook, it promises to be.

STUTTGART ANNUAL FAIR

The Rise Carnival will be the leading novelty of the Stuttgart, Ark., annual fair to be held Nov. 6-10. On Nov. 8 will be held a monster industrial parade and on the following day there will be an automobile parade. Then for the last day there will be a parade of school children. From the opening to closing date the patrons will be kept on the jump to see everything, as there will be special events every night.

BIG EXPOSITION STARTED IN SOUTH

$1,000,000 VENTURE AT GULFPORT

GULFPORT, Miss., Oct. 7.—An exposition for which one million dollars will be expended in grounds and buildings has aroused much interest here.

The occasion will be the Mississippi Centennial Exposition to be held in Gulfport beginning Oct. 18, 1917 and closing May 1, 1918, and $125,000 has been appropriated by special act of the Mississippi Legislature, for a representative State Building. Work on the site has already begun.

The city of Gulfport and Harrison County, which will profit by the exposition, have promised a contribution of $300,000 for buildings and other necessary work. The Federal Government has appropriated $75,000 for the transfer and installation of its San Diego exhibit and $500,000 will be furnished by the Exposition Company for improvement.

The exposition will be held in a hundred-acre enclosure with its frontage along the shore of the Gulf of Mexico.

The venture is receiving the support of all classes and is expected to furnish a splendid opportunity for attractions of all sorts to get bookings several months in length.

PREPARING FOR FAIR

POPLAR, Mont., Oct. 10.—The officials of the Big Two-in-One Fair are preparing for next year's fair and will announce their 1917 dates to the amusement world shortly. The fair just held, Sept. 14-16, was reported to be a big success.

INJURED PERFORMER RECOVERING

GENOA, Neb., Oct. 7.—Mrs. Katy Robettas, who was injured recently during her performance as a member of the Robettas Trio, feature act of the McDonald Bros.' Circus, is slowly recovering. It will be some time before she can resume work.

PLAN ELECTRICAL EXPOSITION

LOUISVILLE, Ky., Oct. 9.—The second annual Electrical Exposition, given by the Louisville Jovian League, will be held at the Armory, Dec. 4-9. Free vaudeville is planned and many high class entertainment features.

PETITION FOR FAIR GROUNDS

CHICKASHA, Okla., Oct. 9.—The business men of this town want a permanent fair grounds established here and have selected a committee who have been circulating a petition for that purpose.

CLYDE SHOWS CLOSING

DANBURY, Ill., Oct. 7.

After completing a very successful season The World at Home Shows, owned by James T. Clyde, will go into winter quarters at Streator next week, where they will remain until April 15.

JOHN BRUNEN NOT GUILTY

MILTON, Pa., Oct. 7.—John Brunen, owner and manager of the Mighty Doris Shows, was found not guilty on a charge of killing a man at Mt. Carmel last July.

It was shown that Mr. Brunen acted in self-defense.

DOMINION SHOWS IN TRAIN CRASH

Cars Carrying Carnival Company Leave Track at Memphis, Tenn., but Members Escape Injury.

MEMPHIS, Tenn., Oct. 9.—A Frisco special train, carrying concession men and the Old Dominion Carnival Shows, which had just completed an engagement at the Tri-State Fair, left the track a few miles east of this city last Wednesday morning. Several of the passengers received painful injuries, but Engineer Stamper was the only one to suffer serious injury.

The shows had enjoyed a very prosperous engagement here and the next stop would have been Birmingham. The train pulled out alright but had only proceeded a few miles when there was a crash and the engine left the rails.

The occupants of the coaches were thrown from their berths and seats and for a time it was thought that there was a big loss of life.

REPAIRING FAIR BUILDINGS

JACKSON, Miss., Oct. 9.—Repairs on the buildings at the State Fair grounds, which were recently burned by fire, will be completed in time for the opening of the State Fair set for Oct. 23.

COL. SEELEY OPERATED ON

Col. Charles W. Seeley is recovering from the effects of an operation for cancer on the lip, performed by Dr. Kingsley, of Rome, N. Y., and expects to be about again by Nov. 1.

NEW BUILDINGS FOR STATE FAIR

SENATOBIA, Miss., Oct. 9.—The new exhibition building, which is rapidly nearing completion, is being built for the Tate County Free Fair, to be held here, Oct. 18 and 19.

BRADY LEAVES PATRICK SHOWS

Owen A. Brady, for six years connected with the B. H. Patrick Shows, has left that organization and intends putting out his own show next season.

ALVIN GREEN FINISHES TOUR

BROCKTON, Mass., Sept. 30.—Alvin "Rube" Green finishes his round of N. E. Fairs here to-day, and will be in New York shortly.

READY FOR LAPIVAI FAIR

LAPIVAI, Idaho, Oct. 9.—Everything is in readiness for the opening of the Lapival fair, to be held Oct. 13 and 14.

JONES SHOWS BOOKED

SHREVEPORT, La., Oct. 10.—The Johnny J. Jones Exposition Shows have contracted to furnish the attractions at the Louisiana State Fair, Nov. 1-6.

STOCK REPERTOIRE

STOCK TO OPEN NEW LONDON THEATRE

FINE REPERTOIRE IS CHOSEN

NEW LONDON, Conn., Oct. 9.

The new Play House, which has been constructed here, will be dedicated to the spoken drama and permanent stock at a formal opening next Monday night, October 18, when the Turner-Hammond Players present "Rebecca of Sunnybrook Farm."

"Bought and Paid For," "Kick In," "The Blue Envelope," and other standard plays are to follow, for the house seems to fill a long felt want in New London's amusement field, and bids fair to have a long and prosperous career.

This is Clara Turner's home, and her friends and followers are legion. The company is assembled and busy with daily rehearsals under the direction of James Hammond.

Miss Turner and Mr. Hammond have worked hard getting the company into shape and, from the way rehearsals are progressing, fine performances can be expected and will be heartily supported by the residents of New London and the surrounding country.

FORMER STOCK MAN HURT

DENVER, Colo., Oct. 7.—Rex A. S. McCall, formerly in repertoire in the Middle West, sustained serious injuries recently, while speeding a friend to the bedside of his dying father.

The machine in which they were riding was wrecked, throwing Mr. McCall underneath the car. He will recover, it is announced.

COLLIER PATIENT IN HOSPITAL

CHICAGO, Oct. 7.—Frank Collier, of the Kelly & Brennan Company, who underwent an operation recently at the American Hospital, is recovering.

LEADING WOMAN IN PRODUCTION

Hila Morgan, who recently closed as leading woman of the Hila Morgan Stock Company, has joined the "Little Peggy O'Moore" show on the International Circuit.

RUTH HALL OPENS NEW SEASON

UNION HILL, N. J., Oct. 9.—Ruth Hall, after a short rest at her home at Glen Falls, N. Y., will open her Winter season of permanent stock here, under the direction of George Damroth, in a repertoire of Broadway's biggest successes.

HARDINGS ANNOUNCE BIRTH

KANSAS CITY, Oct. 7.—Mr. and Mrs. Richard Harding announce the birth of a baby girl Oct. 2 at their home here. Mr. Harding is doing a line of character comedies with Wilbuck's comedians.

SAVIDGE PLAYERS SCATTER

WAYNE, Neb., Oct. 9.—The Walter Savidge Players, under the direction of Al C. Wilson, touring the State of Nebraska in their canvas theatre, will close their season of twenty-two weeks here Oct. 21.

Al C. Wilson, director and heavies, May Wilson, characters and general business, and Master Lawrence Wilson, child roles and specialties, will go to Kansas City to visit relatives for a few days before joining a permanent stock for the Winter. Oscar L. Prather and wife, Lillian Prather will go to Madison, Neb., to visit relatives. Dick Elliott, comedian, will go to Chicago. Marvin Landrum and wife, Marie Hardwick, will go to their home at Quincy, Ill. Fritz Adams will hit the trail in Chicago. Ed. Henderson and wife, Anna Neilsen will go to their home at Omaha. Jas. McGlue, advance agent, will probably hie himself to the Windy City. Mr. Savidge will Winter here and will devote his time to booking the show for the coming season.

NEWS NOTES

Murphy's Comedians opened their winter season of stock Oct. 9 at the Opera House, Bakersfield, Cal. "The Escape" and "Brewster's Millions" will be early attractions.

"The Traffic" has been selected by William Wood, for week ending Oct. 21, at the Hudson, Union Hill, N. J.

Ed Redmond is playing a special two weeks' engagement at the White Theatre, Fresno, Cal., offering two bills a week.

"Everyman's Castle" scored such a big success last week at the Alcazar, San Francisco, that the management decided to keep the piece on for another week.

L. Verne Slout, after spending a month's vacation in Michigan, has rejoined the Clifton Mallory Lyceum Players at Auburn, N. Y.

Jack R. Lane has recently joined the Flora De Voss Stock Co.

The Edna Parks Stock Co., under the management of Jack Edwards, will close its summer season in Macon, Ga., in a few weeks and will probably go to Tampa, Fla., for an indefinite run.

The German Stock Co. opened its season in Cincinnati at the Grand Opera House, Oct. 8, with "Die Selige Exzellenz." Performances are given every Sunday.

Mr. and Mrs. Frank L. Maddocks (Laura Mae Park) closed with the Oliver Eckhardt Players, Oct. 7, and will take a much needed few weeks' rest after one solid year and a half stock.

"The Admirable Crichton" is the attraction by Henry Jewett's company at the Copley Theatre, Boston, Mass., this week. Next week the company will play "The Importance of Being Earnest."

MYRKLE-HARDER OPENS IN YORK

YORK, Pa., Oct. 7.—The Myrkle-Harder Stock Company opened an indefinite engagement at the Broadway Theatre, Monday.

NEW CIRCUIT AFFECTING STOCK

INTERNATIONAL CUTTING IN

It has not been without interest and anxiety that stock managers all over the country have watched the evolution of the International Circuit.

It was to be expected that the new venture would cut into the receipts of stock companies and after a month's trial of the circuit in cities where both attractions hold forth, a decrease in the attendance at stock houses is being reported.

Communication with several stock managers during the past week elicited a half-hearted admission that their business was hurt by the introduction of the new circuit.

Yet, while they have been affected, stock managers are more optimistic of their chances of withstanding this rival than they were at first. This may be due to the fact that some of the International houses are being dropped from the circuit and that such theatres and the cities in which they are located have always been good for stock.

The rumor of a possible elimination of more houses from the circuit is being circulated and many stock managers hope it is true.

STOCK STARS MARRY

OAKLAND, Cal., Oct. 7.—Orpheum audiences last week had occasion to note the realistic love scenes between Justina Wayne, leading lady, and John Lester Blake, leading man, in "Under Cover." The romance that saw its beginning in the love scenes of a drama culminated in a wedding.

Both are members of the Orpheum Stock Company. The wedding took place Sept. 20. Blake has been leading man of various eastern companies and more recently of the Corse-Payton Company of Springfield. Mr. and Mrs. Blake have taken up a residence at the Hotel Oakland.

PLAYING FAIR DATES

The Wolverton Stock Company has been booked for six fair dates in Texas. The company's tent has been enlarged and three hundred seats added.

Roster follows: J. C. Wolverton and L. H. Gerrard, owners and managers; Adeline Knight, leads; Bertha Wolverton, soubrette; Susie Mae, characters; Mrs. L. H. Gerrard, ingenue; Mrs. H. M. Cooke, second business; Harry Cooke, comedian; Frank Stolle, heavies; T. J. Connelly, characters; L. Gerrard, leads, and Paul Adams, juvenile.

EDWARDS-WILSON TO OPEN SOON

LEWISBURG, O., Oct. 9.—The Edwards-Wilson Co. is now making all preparations for the season in the opera house which opens here October 16. A complete line of new scenery is being painted and new plays are being rehearsed.

MORE STOCK IN MOBILE

MOBILE, ALA., Oct. 9.—It is rumored here, and rumor is well founded, that W. B. Waddle will, in a short time, incorporate a new enterprise to be known as the Princess Amusement Co., with capital stock of $5,000, to operate road shows, tent shows and floating theatres. An option has been secured upon two buildings, either of which can be ready within a month or six weeks.

The company will feature Jewell Kelly and Rose Morris in stock, with vaudeville between the acts.

MRS. EDWARDS RECOVERING

RICHMOND, IND., Oct. 9.—Mrs. Ebert Edwards (Henrietta Wilson) is at the Reid Memorial Hospital, having undergone an operation which proved to be more serious than was at first anticipated. She is now doing nicely and expects to be back in the cast when the Edwards-Wilson Co. opens its season October 16.

STOCKLETS

ALDRID PIERCE and SYLVIA SUMMERS have closed their engagement in Omaha, Neb., to rejoin Dubinsky Bros., St. Joseph, Mo., opening Oct. 8, in "Within the Law."

"The Ghost Breaker" is the offering this week at the Princess, Des Moines, Ia., under the management of Elbert & Getchell.

"The Trail of the Lonesome Pine" is the selection of O. D. Woodward for this week at the Denham, Denver, Colo.

"Mary Jane's Pa" will be offered week ending Oct. 21 at the Hyperion, New Haven, Conn. This is the only Poli stock company open at the present time.

"The Deep Purple" is playing the Spooner, "The Melting Pot" at the Elsmere, and "The Conspiracy" at the Lafayette, New York City this week.

"The Regeneration" will be produced week ending Oct. 21 by the Wilmer & Vincent Stock Co. at the Orpheum, Reading, Pa.

"In the Bishop's Carriage" is the offering for the first three days this week at the Alhambra, Ogden, U., under the management of H. E. Skinner.

"The Hawk" will be the offering week ending Oct. 21 at the Shubert, St. Paul, Minn., under the management of F. C. Priest. Guy Durrell is looking after the stage.

"Alias Jimmy Valentine" is the attraction this week at the Tootle Theatre, St. Joseph, Mo., by the Dubinsky Stock Co., and the same week at the Princess, Sioux City, Ia.

"Tess of the Storm Country" is the offering this week at the Imperial, St. Louis, where Gene Lewis has installed a stock company.

"The Deep Purple" will be the offering week ending Oct. 21 at the Somerville Theatre, Somerville, Mass., under the management of Cecil Owen.

The second company of "The Blue Paradise" is in rehearsals.

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RANDOLPH 5423

CHICAGO SEES PREMIER OF NEW PLAY

RUSH AND ANDREWS HAVE HIT

"Where the Rooster Crows," a new drama of the Charles Hoyt type, written by A. N. Ranee and produced by Rush and Andrews of New York, opened at the Playhouse Monday night and registered what many persons declared was a pronounced hit. Certainly, if laughs count for anything, the piece should have a long run.

"Where the Rooster Crows" deals with country folk of the human kind such as Hoyt loved to portray. Its first act shows them at the bungalow of some city folk, the second in an old barn, with hay and horses and the third back in the bungalow again. In all of them, though, is the quaint humor, the touching pathos and the queer turns of character that distinguish New England country folk.

This type of comedy, which the author so cleverly portrays, is of the kind that appeals and is enjoyed, so that "Where the Rooster Crows" is expected to accupy the Playhouse for some time. The attractions at other theatres are:

Cohan's Grand (Harry Ridings, mgr.)—"The Great Lover," second week.

Garrick (John J. Garrity, mgr.)—"The Princess Pat," second week.

Illinois (Rollo Timponi, mgr.)—"Pom Pom," sixth and last week.

Powers (Harry Powers, mgr.)—"Please Help Emily," fourth week.

Olympic (George C. Warren, mgr.)—"Common Clay," sixth week.

Princess (S. P. Gerson, mgr.)—"The Unchastened Woman," second week.

Cort (U. J. Hermann, mgr.)—"Fair and Warmer," tenth week.

La Salle (Harry Earl, mgr.)—"Where Are My Children?" picture, eleventh week.

Columbia (E. H. Woods, mgr.)—Week Oct. 8; "The Golden Crook."

Haymarket (A. H. Moeller, mgr.)—Week Oct. 8; "Midnight Follies."

Star & Garter (C. L. Walters, mgr.)—Week 8; "The Liberty Girls."

Gayety (R. S. Schoenecker, mgr.)—Week 8; "The Charming Widows."

Englewood (J. W. Whitehead, mgr.)—Week 8; "The Ginger Girls."

Orchestra Hall—Oct. 11 to Nov. 11; "Burton Holmes' Travelogues."

Colonial (Norman Field, mgr.)—"The Birth of a Nation," pictures, third week.

POLICE "KID" REFORMERS

That the Chicago police are becoming immune to unfounded reformers' attacks on burlesque, is shown by the manner in which women of the Chicago Church Federation were sent from one department of police to another when they endeavored to bring about the arrest of Mae Mills, of the Follies of Pleasure Co., at the Gayety, Chicago, last week, claiming that an indecent dance was indulged in during the play's progress.

BROWNE ACQUIRES "AFTER"

Maurice Browne has announced a substitution in the piece to open his Little Theatre on Oct. 17. Allan Monkhouse's "Mary Broome" will be presented instead of Galsworthy's "Joy" as was originally planned. Browne has also obtained the rights to "After," a new play by Frederick Bruegger.

MISS FORTUNA INNOCENT

Cecilia Fortuna, whose arrest under a charge of purloining a trunk containing the outfit of the George Jupiter troupe of acrobats was reported at Hamilton, O., reached Chicago Oct. 6 with an affidavit establishing the fact that the case never reached court, because there was no cause for action, inasmuch as the young lady had taken only property belonging to herself.

OPERA PLANS FORMED

According to advance information, this season's Grand Opera at the Auditorium, when it opens in November, should have a smoothly working program, as Director Campanini has laid out a definite program.

Harmony Notes

The way the big acts at the Palace or Majestic put over numbers which publishers rely upon, frequently marks the difference between what is merely a good seller and a terrific hit.

Some of the "plugs" that must have helped publishers in their work of popularization might be mentioned: Ray Samuels, singing "There's a Little Bit of Bad in Every Good Little Girl." Miss Samuels put it over in a natural, easy manner that got line-for-line laughts from the audience. Also Orville Harrold, singing "I Lost My Heart in Honolulu." The fact that Harrold is a high-class tenor made the use by him of a song seeking popularity on the regular market very effective.

Conlin & Parks Trio, dancing "Walkin' the Dog," also helped that number and the effort to standardize it.

At the Majestic: Lou Holtz did good work for "I Sent My Wife to the Thousand Isles" and "They Called it Dixieland," and Irwin & Henry have used "Old Fashioned Garden in Virginia" consistently for sometime.

Edmund Braham, writer of over five hundred instrumental numbers, is now in Chicago, after spending several years in the Dakotas and Canada. Braham is again applying himself to composing.

Arthur N. Green, best known for his recent endeavor to start a brokerage proposition in songs between the writer and singers, has returned to "straight" writing, having placed several numbers with big firms.

Mrs. Mabel J. Reed committed suicide at the Hotel Raleigh, Chicago, last week, because a friend's success in having a song published led her to write lyrics which she could not dispose of. Several of her poems hinting at the "New-thought" theory of life had been sufficiently strong to find a market in magazines.

STRIKE ACTS BARRED BY AGENTS

NAMES PLACED ON YELLOW SHEETS

A direct result of the recent actors' strike in Oklahoma City was felt last week when a list of acts was placed on the yellow paper second sheets of Chicago booking offices. This list is said to be the direct result of the action of those performers who refused to take the required stand in the recent Oklahoma strike.

During the trouble several of the theatres in Oklahoma City were kept running and it is said that many acts booked through Chicago agencies refused to take the place of the performers who struck.

The list referred to is said to contain the names of all such performers who have thus gained the displeasure of the W. V. M. A. and it is believed that none on the list will be used except in the direst extremity.

Bookers outside of the W. V. M. A. and the U. B. O. complain that this puts them at a disadvantage, but it is believed that Western managers are for the ruling to a man and there is not likely to be any change in it.

There were good bills at local theatres last week. Ruth St. Denis' original dance conception, which ran considerably over a half hour made the Palace eight act bill run considerably longer than usual. Martin and Fabrini, Mayo and Tally, formerly members of the Empire City Quartet, Mary Gray's German monologue, Mason and Keller's "Married," Leo Beers, The Volunteers and Robbie Gordon made up the bill.

The capacity audience which attended the first performance of the week at the Majestic found an exceptionally well put together bill beginning with Carl Rosini's brief but curiosity arousing magic presentation.

Raggs and Ryan followed and Robert T. Haines and Co. presented a fine sketch entitled "Enter, A Stranger." Lloyd and Britts' talking and dancing act commanded attention. Stan Stanley and his relatives furnished twelve minutes of solid fun and the Lightner Sisters and Alexander came back with their clever talking and piano act. Stella Mayhew with Billee Taylor at the piano scored her usual success. Trovato played the violin and was heartily applauded. Consul, the great monkey entertainer, closed the bill.

At McVicker's the headliner was "The Red Heads." "The Ten Dark Knights," ten colored boys and girls that furnish mirth, song and dance. Lucille & Cockie, Fred Hildebrand, nut comedian; Delmore & Lee, a spectacular acrobatic act; the Lowries, Cecil Jefferson and Dawson, Lannigan & Covert also appeared.

At the Great Northern Hippodrome, shows were not up to expectations, although from a variety standpoint the day shift was much better than the evening one.

Pedrini and his trick monk opened. Johnny Small and his cute sisters were well liked. Buch Brothers captured all honors. Countess Nardini with her piano accordeon was another big hit. Fung Choy Co. with their special songs, dialogue and costumes created a big impression. Greene, McHenry and Deane ripped things up with their comedy piano offering. The Gordon Highlanders proved a fair closer.

M'lle Olive proved a capital opener at the night shift. Argo and Virginia were well liked. McWatters and Melvin, with their comedy dramatic offering, pleased. La Verne and Degmar went well. La Scala Sextette was the feature of the program and deserved it. Norwood and Hall were the applause hit of the bill. Fred Zobedie and Company with splendid acrobatic offering held the audience to the finish.

The Wilson Avenue Theatre took on a new lease of life, as business was beyond the expectations of the management. Horton and La Triska opened. Mabel Johnstone, the best lady ventriloquist in vaudeville, went over with a bang. John Thorne and Company in "The Defective" pleased.

News Briefs

Chicago ticket-scalpers are watching Judge Landis' inquiry into gambling conditions in Chicago with great interest, because they fear the judge's attention will soon be centered on speculating. Several of the gambling houses now under the judge's eye are also headquarters for purchasing "scalped" tickets.

Previous endeavors have been made to stamp out ticket scalping in Chicago, but the condition is general. There is little objection to the kind of scalping that merely results in selling a choice seat at a slight increase, but the sale of advertising gratuities at half-rate is declared to be a force for undermining the prosperity of local theatres.

Jack Boyle, of Howard & Boyle, a vaudeville team, was stricken with infantile paralysis at the Saratoga Hotel last Wednesday. He was taken to the American Hospital.

Janet Allyn, wife of Albert Phillips, star of last season's National Theatre stock company, endeavored to commit suicide by swallowing poison in the midst of a shopping crowd at State and Washington streets, Chicago, last week. It is believed trouble with her husband led to the attempt. Dr. Max Thorek, after administering antidotes, declared the patient would soon recover.

A peculiar thing about the Chaplin feature films is that most of the theatres showing them appear to be playing to capacity audiences, though, unlike most feature films, there do not appear to be first run restrictions and many theatres in one neighborhood—especially the loop—are showing the same picture simultaneously. This is a mighty fine testimonial to Chaplin's popularity and one that no other star of the film world can show, at least no film star that has been seen in this city.

SONGS THAT STOO

Funny, isn't it? to hear people say, "Feist has the big hits because he's lucky." That's nonsense. Everybody knows it's dangerous to speculate "on luck." Once in a great while we hear of someone who "made a Lucky Strike" and "cleaned up." It's so rare, that's why everybody talks about it—but as a general proposition—it's all Rot! Bosh!—Phool Stuff!

All "Feist" songs are not successful, but you don't know the "Flivers" as we "can 'em" quickly—

All you have to do, is to pick the one—two or more that fit YOUR act then

Any old song won't do; that's the spiel we handed our writers and they came across with a pipp, so t and take notice. The title, wonderful as it is, is but a mere sugge

"IRELAND MUST BE HEAVEN FOR M

If ever there was a lyric that can stand the focus of the spot light, it is this new one by Joe McCar

"YOU CAN'T GO WRONG WITH A FEIST SONG"

Did you ever hear Emma Carus rave? She doesn't do it Last week Miss Carus and her new partner, Larry Comer, opened up at the Palace Theatre New The one supreme hit of their act was the new

"THE SWEETEST M

by Grant Clarke and Jimmie V. Monaco, who have in this song written another ballad that

Talk About Your Talk Abouts, the Most Talke

Lyric by GRANT CLARKE

"YOU'RE A DOG-GONE

This is the song that all the big newspapers in the country are raving about. The song that is being sung b song that even the hot weather couldn't hold down. A song that the audience remembers

She's the Right Kind--Tie U

"THERE'S A LITTLE BIT OF BAD

The greatest novelty "Girl" song since "Any Little Girl Is the Right Little Girl," and by the same composer gone Dangerous Girl!" and "Get Out and Get Under."

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OD THE ACID TEST

you see, we take the trouble to find out before we "hand 'em to you"—Putting it differently—a "Feist" song has got to "stand the acid test" and if it's a "realer" we let you in—if it's a "lemon" we "ditch" it.

So you see it's not exactly luck—is it? No! certainly not! So then, when we tell you that every song mentioned below is a Hit, you know it is a Hit, because it's been "tried out" before we hand it to you.

then it's "easy sailing" to the "Road of Sure Success"—GET ABOARD!

pp, so new and novel that even we, accustomed as we are to having quick hits, were compelled to sit up
re uggestion of the new supreme ballad hit of the new season.

R MY MOTHER CAME FROM THERE"

e McCarthy and Howard Johnson, while the melody by Fred Fischer is emphatically infectious.

"SING A 'FEIST' SONG BE A STAGE HIT"

ean do it often, but when she does, it means something.
tre New York. Naturally, they were a riot. Everybody expected it, and no one was disappointed.
th new and novel song with a punch, entitled

MELODY OF ALL"

llal that will appeal to every ballad singer in America, a song positively in a class by itself.

ost Talked About Song in the U. S. A. to-day Is

NE DANGEROUS GIRL"

Music by JIMMIE V. MONACO

g sng by more headliners than any other song in the country. A song that is the biggest prevailing hit. A
members and identifies the act after the show is over. You know the kind we mean.

ie Up to Her--She's a Hit!

AD IN EVERY GOOD LITTLE GIRL"

omposer, FRED FISCHER, while the sure-fire lyric is by GRANT CLARKE, he who wrote "You're a Dog-
der." Wonderful for singles! Knock-out for doubles!

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VAUDEVILLE BILLS For Next Week

U. B. O. CIRCUIT

New York City.

PALACE—Claude Gillingwater—Fritzi Scheff—Chick Sale—Morgan Dancers. (Five to fill.)

COLONIAL—World Dancers—Hussey and Lee—The Misses Campbell—Macart and Bradford—Oscar Lorraine. (Two to fill.)

ROYAL—Alexander Brothers—Burns & Kissen—Naudain & Friedland—Val & Ernie Stanton—Johnson & Hardy—De Biere.

ALHAMBRA — Abbott & White — Clairmont Brothers—"Breath of Old Virginia"—Halligan & Sykes—Guzmani Trio—Ward & Van—Watson Sisters—Vinton & Buster—Shoen & Mayne—Arthur Deagon—Nellie Nichols—Morton & Moore.

Brooklyn.

BUSHWICK—Lewis Hardt—Frank Le Dent—Three Steindel Brothers—Dugan & Raymond—Lovenberg Sisters—Geo. Kelly & Co.—Cole, Russell & Davis—Cook & Lorenz.

ORPHEUM—Nan Halperin—Al Herman—Kitamura Japs—"Prosperity"—Mullen & Rogers—"Four Husbands"—Tempest & Sunshine.

Atlanta.

FORSYTH—Musical Johnstons—Chas. Kellogg—Dainty Marie—Barabon & Grohs—Laurie & Bronson—Harry Green & Co.

Boston.

KEITH'S—"Five of Clubs"—Claudius & Scarlet—Chas. Ahearn & Co.—King & Harvey—Cecil Cunningham—Act Beautiful—McCormack & Wallace—Ponzello Sisters.

Birmingham.

LYRIC (First Half)—Elsie Williams & Co. (Last Half)—Geo. N. Rosener—"The Octopus"—Waltz Dream.

Buffalo.

SHEA'S—Goelet, Harris & Morey—Elinore & Carlton—Keno, Keys & Melrose—Queenie Dunedin—Hugh Herbert & Co.—"At the Party"—Harry Ellis.

Baltimore.

MARYLAND—Mack & Walker—Moore & Haager—Roy Harrah Troupe—Geo. Lyons—Ethel Hopkins—Joe Fanton & Co.—Aveling & Lloyd—Jack Wilson Trio.

Cleveland.

KEITH'S—Harry Gilfoil—The DeMacos—Hallen & Fuller, Valerie Bergere & Co.—Roshanara—Ben Deeley & Co.—Adelaide & Hughes—Clark & Verdi.

Chattanooga.

KEITH'S (First Half)—Stone & Hayes—Walters & Walters. (Last Half)—Lorraine & Cameron—Three Escardos—Violinsky.

Cincinnati.

KEITH'S—Minnie Allen—Kerr & Weston—American Comedy Four—"Vacuum Cleaners"—Tom Edwards & Co.—Elsa Ryan & Co.—Winston's Seals.

Columbus.

KEITH'S—Bob Albright—Edwin George—Dooley & Rugel, Heager & Goodwin—Those Five Girls—Keene & Mortimer.

Dayton.

KEITH'S—Mrs. Thos. Whiffen—Tennessee Ten—Valmont & Reynan—Baker & Janis—Chuck Haas—Stuart Barnes—Clara Morton—McCarthy & Faye.

Detroit.

TEMPLE—Harris & Manion—Nat C. Goodwin—Isabelle D'Armond & Co.—Hopkins Axtell Trio—Three Bobs.

Erie.

COLONIAL—Samaross & Sonia—B. Morrell Sextette—Valand & Gamble—Leon & Adeline Sisters.

Grand Rapids.

EMPRESS—McWatters & Tyson—Una Clayton & Co.—Hoey & Lee—Jas. J. Corbett—Three Rosaires.

Hamilton.

TEMPLE—Mirano Brothers—Douglas Flint & Co.—Hunting & Francis—Dunn & Beaumont Sisters—Lexey & O'Connor.

Indianapolis.

GRAND—Harry B. Lester—Adams & Murray—Dunedin Duo—Yates & Wheeler—Comfort & King—Eadie & Ramsden.

Jacksonville.

KEITH'S (First Half)—Chas. Mack & Co.—Violet McMillan. (Last Half)—Marie Stoddard—The Norvelles.

Knoxville.

BIJOU (First Half)—Lorraine & Cameron—Three Escardos—Violinsky. (Last Half)—Stone & Hayes—Walters & Walters.

Louisville.

KEITH'S—"Forty Winks"—Yvette—Jas. Carson & Co.—Togan & Geneva—Pilcer & Douglas.

Montreal.

ORPHEUM—J. C. Nugent & Co.—Frank Crumitt—Quigley & Fitzgerald, Conley & Webb.

Norfolk.

COLONIAL (First Half)—Emerson & Baldwin—Sylvester & Vance. (Last Half)—Apdale's Animals—Hallen & Hunter.

Nashville.

PRINCESS (First Half)—Geo. N. Rosener—The Octopus"—Waltz Dream. (Last Half)—Elsie Williams & Co.

Providence.

KEITH'S—Whitfield & Ireland—Dorothy Regal & Co.—"Age of Reason"—Loney Haskell—Leonia Lamar—Shattuck & Golden—Jim & Marion Harkins—Merle's Cockatoos.

Pittsburgh.

DAVIS—Hans Hanke, Phyllis Neilson Terry—Leigh & Jones.

Philadelphia.

KEITH'S—Chas. L. Fletcher—Parish & Peru—Santley & Norton—Adelaide Boothby & Co.—Edwin Arden & Co.—Capt. Anson & Daughter—Gerard & Clark—Belle Storey—The Kramers.

Richmond.

COLONIAL (First Half)—Apdale's Animals—Hallen & Hunter. (Last Half)—Emerson & Baldwin—Sylvester & Vance.

Rochester.

TEMPLE — La Argentina — Herbert's Dogs—Schooler & Dickinson—Willie Solar—Smith & Austin—Gene Adair & Co.—Merle & Delmar—Winsor McKay.

Savannah.

SAVANNAH (First Half)—Marie Stoddard—The Norvelles. (Last Half)—Chas. Mack & Co.—Violet McMillan.

Toledo.

KEITH'S—Carl Rosini & Co.—Harry Fern & Co.—Three Jordan Girls—Blossom Seeley & Co.—Willa H. Wakefield—Nordstrom & Potter—Hamilton & Barnes.

Toronto.

SHEA'S—Rae E. Ball—B. Lamont's Cowboys—Chas. & Addie Wilkins—Eva Taylor & Co.—Houdini—Dyer & Faye—Peggy Bremen & Bro.—Seabury & Price.

Washington.

KEITH'S—Jack Norworth—Reynard & Bianca—Merian's Dogs—Bradley & Ardine—Maud Muller—Tighe & Jason—Three Leightons.

Youngstown.

KEITH'S—Bert Hanlon, DeWitt Young & Sister—The Ushers—Four Entertainers—Miniature Revue—Countess Nardini.

ORPHEUM CIRCUIT

Chicago.

MAJESTIC—Ellis & Bordoni—Chessy & Dayne—Mack & Walker—Harry Cooper—Fay, Two Coleys & Fay—Odiva—Grace De Mar—Clifford Walker—The Seebacks.

PALACE—Bessie Clayton & Co.—Franklyn Ardell & Co.—Claire Rochester—Jasper—Hufford & Chain—Howard's Ponies—Moore, Gardner & Rose—Lamb's Manikins.

Calgary.

ORPHEUM — Sophie Tucker & Co.—Riche & Burt—Cantwell & Walker—Beeman & Anderson—Ruth Budd—"Cranberries."

Denver.

ORPHEUM—Mrs. Langtry—Lydell & Higgins—The Sharrocks—Dancing Kennedys—Parkes & Conway—Joe Newman.

Duluth.

ORPHEUM—Imperial Chinese Trio—Bert Levy—Geo. Howell & Co.—Moon & Morris—Anna Chandler—Mullen & Coogan.

Des Moines.

ORPHEUM—"Petticoats"—Lew Madden & Co.—Mme. Sumiko & Girls—Spencer & Williams—Boudini Brothers—Lohse & Sterling.

Kansas City.

ORPHEUM—Stone & Kalisz—Rooney & Bent—Duffy & Lorenze—Rockwell & Wood—Princess Kalama Duo—Sylvia Loyal.

Los Angeles.

ORPHEUM—"Nursery Land" — Delro — Allan Dinehart & Co.—Dore & Halperin—Violet Dale—J. C. Lewis & Co.—Willard.

Lincoln.

ORPHEUM—Arco Brothers—Dan P. Casey—Fred & Eva Mozart—Cooper & Smith—Brice & King—Cartmell & Harris—Oliver & Olp.

Minneapolis.

ORPHEUM—Clark & Hamilton—Harry Holman & Co.—Werner Amoros Troupe—G. Aldo Randegger—Marie Fitzgibbon—Martinetti & Sylvester—Savoy & Brennan.

Milwaukee.

ORPHEUM—Robert T. Haines & Co.—Stanley Trio—Leah Herz & Co.—Albright & Rodolfi—Trovato—Consul the Great—Lloyd & Britt—Weston & Claire.

Memphis.

ORPHEUM—Louise Dresser—Lew Dockstader—The White Hussars—"Love in the Suburbs"—The Meyakos—Primrose Four—Love & Wilbur.

New Orleans.

ORPHEUM—Eddie Leonard & Co.—Bonita & Lew Hearn—Russell & Ward—Ames & Winthrop—Bert Melrose—The Gladiators—Vinie Daly.

Omaha.

ORPHEUM—Bankoff & Girlie Ballet—McConnell & Simpson—Mary Melville—Six Water Lillies—Three Dufor Boys—Leo Zarrell Trio—McKay & Ardine.

Oakland.

ORPHEUM—Evan-Burrows Fontaine — Lunette Sisters—Walter Brower—Claire Vincent & Co.—Morin Sisters—Pielert & Schofield—Kajiyama.

Portland.

ORPHEUM—Morton & Glass—Scotch Lads & Lassies—Williams & Wolfus—Marshall Montgomery—Britt Wood—Laura Nelson Hall & Co.—Francis & Kennedy.

St. Louis.

ORPHEUM—Mayhew & Taylor—Woolf & Stewart—Mary Gray—Mayo & Tally—Conlin & Parks Trio—Robbie Gordone—Howard, Kibel & Herbert—Two Blondys.

San Francisco.

ORPHEUM—Chip & Marble—Nederveld's Baboons—Alexander MacFayden—Allen & Howard—Fred V. Bowers & Co.—Orth & Dooley—Sherman & Uttry.

Stockton, Fresno and Bakersfield.

ORPHEUM—"Honor Thy Children"—Demarest & Collette—Helen Davis—Jacques Pintel—Webb & Burns—Balzer Sisters.

St. Paul.

ORPHEUM—Carroll & Wheaton—Kenny & Hollis—Jim & Betty Morgan—Wilfred Clarke & Co.—Svengali—Gomez Trio—Maryland Singers.

Seattle.

ORPHEUM—"Bride Shop"—De Witt, Burns & Torrence—Maud Lambert—Ernest Ball—Raymond Bond & Co.—Bernard & Scarth—Musical Geralds.

Salt Lake City.

ORPHEUM—Alan Brooks & Co.—Hans Linne's Act—Old Time Darkies—Al & Fannie Stedman—Gordon & Rica.

Vancouver.

ORPHEUM—"Forest Fire"—Ward Brothers—McDevitt, Kelly & Lucy—Miller & Vincent—Friscoe—Kitaro Brothers—Josie Heather & Co.

Winnipeg.

ORPHEUM—Sarah Padden & Co.—Raymond & Caverly—Four Readings—Craig Campbell—Leipsig—The Brightons—"Dancing Girl of Delhi."

LOEW CIRCUIT

New York City.

AMERICAN (First Half)—Alvarez & Martell—Evans, Smith & Dunne—Harry & Augusta Turpin—Six Stylish Steppers—Marvin's Minstels—Bertie Fowler—"Her Honor, the Mayor"—Scuploff—Kerrassas. (Last Half)—Scanlon & Press—Hawthorne & Leslie—Josie Flynn & Minstrels—Ware & Barr—Mercedes, Clark & Co.—Harry Breen—Kelso Bros.

BOULEVARD (First Half)—Hearn & Rutter—Daniels & Walters—Lew Welsh & Co.—Marie Feston. (Last Half)—Murphy & Barry—Snyder & May—Archer & Belford—Lew Wells—"Boys & Girls."

GREELEY SQUARE (First Half)—Snyder & May—Musical Hunters—"Fireside Reverie"—Alice Hanson—Steiner Trio. (Last Half)—Phillipi Four—Tracy & McBride—Mr. & Mrs. Norman Phillips—Billy McDermott—Booth & Leander.

DELANCEY STREET (First Half)—Keene & Williams—Dolce Sisters—Wilson Bros.—Mr. & Mrs. Norman Phillips—Lillian Watson—Kelso Bros. (Last Half)—Hearn & Rutter—Norton & Noble—Arnold White—Folsom & Brown—Francis Renault—E. E. Clive & Co.—Etta Lavelle.

LINCOLN SQUARE (First Half)—Matt. Bros. & Girlie—Walton & Delberg—Frank Gaby & Co.—Capt. Sorcho—Folsom & Brown—Chinese Mus. Entertainers. (Last Half)—Johnson & Wells—Gray & Klunker—Moratti Opera Co.—Adams & Guhl—Capt. Sorcho.

NATIONAL (First Half)—Etta Lavelle—Kaufman & Lillian—Harvey De Vora Trio—E. E. Clive & Co.—Thos. Potter Dunne—Phillipi Four. (Last Half)—Reed St. John Trio—Tabor & Green—Brown & Jackson—"Cheaters"—Wilson Bros.—Dunbar, Banvard & Dunbar.

ORPHEUM (First Half)—Martyn & Florence—Scanlon & Press—Adams & Guhl—Brown & Jackson—"Cheaters"—Lew Wells—Leander & Booth. (Last Half)—Alvary & Marbel—Margaret Calvert—Harry & Augusta Turpin—Burns & Kissen—Marie Fenton—Sully Family—Steiner Trio.

SEVENTH AVENUE (First Half)—Margaret Calvert—Hawthorne & Leslie—Moratti Opera Co.—Dunbar, Banvard & Dunbar. (Last Half)—Ioleen Sisters—Eddie Cox & Co.—Walton & Delbert—Owen & McGivney—Alice Hanson—"School Days."

BIJOU (BKLYN.) (First Half)—Halkings—Francis Renault—Gray & Klunker—Chisholm & Breen—Harry Breen—Josie Flynn's Minstrels. (Last Half)—Daniels & Walters—Frankie Fay—"Fireside Reverie"—Six Stylish Steppers—Chinese Mus. Entertainers.

DE KALB (BKLYN.) (First Half)—Arnold & White—Tracy & McBride—Owen & McGivney—Marie Russell. (Last Half)—Martyn & Florence—Dolce Sisters—Fennell & Tyson—Lew Welch & Co.—Three Lyres.

FULTON (BKLYN.) (First Half)—Gardner's Maniacs—Forrester & Lloyd—Archer & Belford—El Cleve—"Boys & Girls." (Last Half)—Halkings—Evans, Smith & Dunne—Harvey De Vora Trio—Chisholm & Breen—Old Soldier Fiddlers.

PALACE (BKLYN.) (First Half)—Tabor & Green—Broughton & Turner—Billy McDermott. (Last Half)—Lillian Watson—Frank Gaby & Co.—Thos. Potter Dunne—Cunningham & Marion.

Baltimore.

HIPPODROME—Holden & Graham—Curry & Graham—Australian Woodchoppers—Herbert & Dennis—Tessie Farrell & Co.—John O'Malley—Three Kundles.

Boston.

ORPHEUM (First Half)—Aerial Belmonts—Reed & Wright—Ethel Mae Hall & Co.—Tom Mahoney—Cronin's Merry Men. (Last Half)—Evans & Wilson—Mabel McKinley—McGowan & Gordon—"Office Girls"—Patsy Doyle.

ST. JAMES (First Half)—Evans & Wilson—Sully Family—Edah Dellridge Trio. (Last Half)—Reed & Wright—Tom Mahoney—Aerial Belmonts.

Fall River.

BIJOU (First Half)—Patsy Doyle—Conroy's Models. (Last Half)—Mr. and Mrs. A. Caplan—Harry Sydell—Conroy's Models.

Hoboken.

LYRIC (First Half)—Marog's Manikins—"Yellow Peril." (Last Half)—Robt. O'Connor & Co.—Marie Russell.

Newark.

MAJESTIC (First Half)—Raymond—Norton & Noble—Frankie Fay—James & Bonnie Thornton—Three Lyres. (Last Half)—Matt Bros. & Girlie—Forrester & Lloyd—Musical Hunters—James & Bonnie Thornton—Tracey & Vincent—Kerrassas.

New Rochelle.

LOEW'S (First Half)—Mercedes, Clark & Co.—Corcoran & Mack. (Last Half)—El Cleve—"Her Honor, the Mayor"—Scaploff.

Providence.

EMERY (First Half)—Burns & Kesson—Mr. & Mrs. A. Caplan—Harry Sydell—Hall's Musical Minstrels. (Last Half)—Ethel Mae Hall & Co.—Edah Dellridge Trio—Craig-Campbell Girls.

Toronto, Can.

YONGE STREET—Dunlap & Virden—Eckhoff & Gordon—Chas. B. Lawlor & Daughter—Kinkaid Kilties—Mack, Albright & Mack—Bell Thazer Bros.

POLI CIRCUIT

Bridgeport.

POLI'S (First Half)—Assaki & Co.—Alvin & Williams—Julia Ring & Co.—Sid Lewis—Deal Girls. (Last Half)—Three Kelos—Lewis Harrington & Co.—Arthur Lipson—William Pruette & Co. (To fill)

PLAZA (First Half)—Samaya—Sidney & Townley—Carson & Willard—Dora Dean Players. (Last Half)—Gallando—Savannah & Georgia—Kennedy & Burt—Staines Comedy Circus.

Hartford.

PALACE (First Half)—Bernard & Bennett—Leonard & Willard. (Two to fill.) (Last Half)—Albert Rauget & Co.—Brown & McCormick—Clem Bevan & Co.—Florrie Millership—"Going Up."

POLI'S (First Half)—Delmore & Moore—Hilton & Sheldon—Pinkie—Valyda & Brazilian Nuts—Staines Comedy Circus. (Last Half)—White Bros.—Hooper & Burkholder—Lewis Harrington & Co.—Sid Lewis—Emmett Welsh Minstrels.

New Haven.

POLI'S (First Half)—Three Kelos—Fisher & Rockaway—"Memories"—Florrie Millership—Ray & Gordin Dooley—Dora Dean Players. (Last Half)—Assaki & Co.—Alvin & Williams—Leonard & Willard—Deal Girls.

BIJOU. (First Half)—Barnons Midget Horses—Hooper & Burkholder—Lewis Harrington & Co.—Arthur Lipson—Katherine Dana's Fisher Folk. (Last Half)—Samaya—Armstrong & Strouse—"Mr. Flynn From Lynn"—Andy Rice—Pinkie.

Springfield.

PALACE (First Half)—Queenie Dunedin—Shorty Dewitt—Robinson & McShayne—Spencer Charter & Co.—Kennedy & Burt—"Heart of a Thief." (Last Half)—Mardo & Hunter—Wm. Ebbs—Delmore & Moore—Harmonie Girls—Carson & Willard—"Going Up."

Scranton.

POLI'S (First Half)—Daly & Berlow—Dorothy Muether—"Vica Versa"—Handers & Millas—"Hello Honolulu." (Last Half)—Wilson & Larson—Zeno & Mandel—Barry McCormick & Co.—Ed Dowling—Lew Winch & Co.

Waterbury.

POLI'S (First Half)—The Faynes—McAvoy & Brooks—Brown & McCormick—Lewis Harrington & Co.—Carson & Willard—"Going Up." Last Half)—The Yaltos—Winchester & Claire—Will Oakland & Co.—Valyda & Brazilian Nuts—"Whirl of Song and Dance." (To fill.)

Wilkes-Barre.

POLI'S (First Half)—Wilson & Larson—Zeno & Mandel—Barry McCormick & Co.—Ed Dowling—Lew Winch & Co. (Last Half)—Daly & Berlow—Dorothy Muether—Visa Versa"—Handers & Millas—"Hello Honolulu."

Worcester.

POLI'S (First Half)—Merles Cockatoos—Savannah & Georgia—Julia Ring & Co.—Golding & Keating—"Going Up." (Last Half)—The Faynes—Gold Lawrence & Howard—Spencer Charter & Co.—Arthur Lipson—Katherine Dana's Fisher Folk.

PLAZA (First Half)—Mardo & Hunter—Arthur Barrett—Cole Russell & Davis—Fisher & Rockaway—Espe & Dutton. (Last Half)—Assaki & Co.—Sidney & Townley—Valyda & Brazilian Nuts—"Boarding School Girls."

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S. & C. CIRCUIT

Atlanta.

PIEDMONT (First Half)—Thompson & Griffen—Knapp & Murray—Chris. Gruber & Co.—Haley & Haley—Sunset Six. (Last Half)—Smiletta Sisters—Walrod & Zell—Musical Three—Variety Trio. (One to fill.)

Cincinnati.

EMPRESS—Cheyenne Days—DeArmo & Marguerite—Clifford & Wills—Fitzsimmons & Groves—Nichols Sisters—Marsh & DeFoggie.

Columbus.

GRAND (Last Half)—Eastman & Moore—Jean McElroy—Sorority Girls—Van Der Koors. (One to fill.)

Detroit.

MILES—Clipper Trio—Quigg & Nickerson—Wilbur & Doll—Wallie & Irene Brooks—Gaffney & Dale—Four Casting Kays.

Fargo.

GRAND (First Half)—Aerial Macks—Ferguson & Sunderland—Elliott & McGreevy—McAuliffe & Pearson. (Last Half)—The Ziras—Mitchell & Love—La Petite Mercedes—Francesca & Jackie.

Janesville.

APOLLO (Last Half)—Banyard Sisters—White, Mullaly & White—Olson & Johnson. (One to fill.)

Knoxville.

GRAND (First Half)—Chief Little Elk & Co. Potts Bros. & Co.—Milton & Herbert—Walter Baker & Co. (One to fill.) (Last Half)—Russell Sisters—Lee & Bennett—Ralph Bayle & Co. (Two to fill.)

Minneapolis.

UNIQUE (First Half)—Wilson & Snyder—Challis & Lambert—La Petite Mercedes. (Two to fill.) (Last Half)—Ramona Ortiz—Geo. Hussey—Mueller & Meyers—Draper & Clayton. (One to fill.)

Mason City.

CECIL (First Half)—20th Century Minstrels—Wolf & Brady. (One to fill.)

Macon.

MACON (First Half)—Russell Sisters—La Zier—Lee & Bennett—Ralph Bayle & Co. (One to fill.) (Last Half)—St. Julians—Van Atta & Gershon. (Three to fill.)

Marshalltown.

CASINO (Last Half)—Wolf & Brady—Williams & Culver. (One to fill.)

St. Cloud.

NEMO (One day)—The Ziras—Aerial Macks—Ferguson & Sunderland—20th Century Minstrels. (One to fill.)

St. Paul.

HIPPODROME (First Half)—Ramona Ortiz—Geo. Hussey—Mr. & Mrs. Harry Eldon—Mueller & Meyers—"All Aboard." (Last Half)—Wm. Schilling & Co.—Challis & Lambert—Elliot & McGreevy—La Maire & Dawson—"All Aboard."

INTERNATIONAL CIRCUIT

Austin.

AUSTIN (First Half)—Tuscano Bros.—Elkins, Faye & Elkins—Five Antwerp Girls—Bensee & Baird—Homer Miles & Co.—Whiting & Burt—Rice, Sully & Scott.

Atchison.

ORPHEUM—Georgalis Trio—Harris & Bond—Fred Zobedie—The Tamer.

Dallas.

MAJESTIC—Lamaze Trio—Joyce, West & Senn—James Thompson—Helen Lackaye—Janet Adair & Adelphi—Ruby Cavelle.

Ft. Worth.

BYERS (First Half)—Howard Sisters—Sultanos—Ray L. Royce—Adroit Bros. (Last Half)—Harris & Nagle—Evans Lloyd & Co.—Stein, Hume & Thomas—Belle Monte Sisters.

MAJESTIC (Last Half)—Irwin & Henry—Caites Bros.—Sadie Fondelier—Maurice Burkhart—Be Ho, Gray & Sommerville.

Galveston.

G. O. H. (First Half)—Swan & Swan—Jan Rubini—Helen Beresford—Diane D'Aubrey—Derkins Pantomime—Seven Honey Boys—Rita, Mario & Co.

Houston.

MAJESTIC—Heras & Preston—Fred & Adele Astaire—Eddie Carr & Co.—Lillian Herlien—Victor Morley & Co.—Willing, Bentley & Willing—Three Stewart Sisters.

Muskogee.

BROADWAY (First Half)—Sadie Fondelier—Caites Bros.—Irwin & Henry—New Producer—Maurice Burkhart—Be Ho, Gray & Sommerville.

Oklahoma City.

LYRIC (First Half)—Rio & Normen—Harris & Nagle—Evans Lloyd & Co.—Stein, Hume & Thomas—Belle Monte Sisters. (Last Half)—Dancing Mars—Permaine—Lelia Shaw—Roth & Roberts—Prelles Circus.

St. Joseph.

CRYSTAL (First Half)—Jack & Kitty Lee—Klein Bros.—Edmunds, Davis & Co.—Henry & Lisell—Anita Diaz Monks. (Last Half)—Puppets—Mimic Four—Marconi Brothers.

San Antonio.

MAJESTIC (Last Half)—Swan & Swan—Jane Rubinie—Helen Beresford—Diane D'Aubrey—Derkins Pantomime—Seven Honey Boys—Rita Marion Band.

Topeka.

NOVELTY (First Half)—Georgalis Trio—Harris & Bond—Fred Zobedie—The Tamer. (Last Half)—Jack & Kitty Lee—Victorio Trio—Edmunds, Davis & Co.—Klein Bros.—Anita Diaz Monks.

Tulsa.

EMPRESS (First Half)—Dancing Mars—Permaine, Roth & Roberts—Prelles Circus. (Last Half)—Emilie Willie Bros.—Flo & Ollie Walters—Hal Stephens—Lorraine & Dunn.

Wichita.

PRINCESS (First Half)—Flo & Ollie Walters—Emilie Willie Bros.—Hal Stephens—Lorraine & Dunn. (Last Half)—McConnell & Austin—The McFarlands—Majestic Four—Wright & Davis—Gordon Bros.

Wichita Falls.

WICHITA (One Day)—Sadie Fondelier—Caites Bros.—Irwin & Henry—"New Producer"—Maurice Burkhart—Be Ho, Gray & Sommerville.

W. V. M. A.

Alton.

HIPPODROME (First Half)—Wm. O'Clare & Shamrock Girls. (Last Half)—Shirley Sisters—Gorman Bros.

Champaign.

ORPHEUM (First Half)—"All Girl Revue"—Kate Watson. (Last Half)—Bob Hall—"What Happened to Ruth"—Benny & Woods—Diving Nymphs. (One to Fill.)

Camp Hughes.

CAMP HUGHES—La Viva—Fields, Keene & Walsh—McGee & Kerry—Frank Stafford & Co.

Chicago.

KEDZIE (First Half)—Embs & Alton—The Funny Sheet—Rita Gould—Alice Teddy. (Last Half)—Jack Lavier—Imhoff, Conn & Corene—Frank Bush.

LINCOLN (First Half)—Darto & Rialto—Agnes Kayne—Treats Seals—Jos. Browning—"The Femail Clerks." (Last Half)—Manning & Lee—Four Slickers—Grace Cameron—Savoy's Bull Dogs. (One to Fill.)

AMERICAN (First Half)—Anderson & Goines—The Family—Bobbe & Nelson—Imperial Troupe—Roser Dogs. (Last Half)—Darto & Rialto—Kaufman Bros.—"The Femail Clerks"—Knapp & Cornelia—John R. Gordon & Co.

WINDSOR (First Half)—Moriarity Sisters—Lew & Mollie Hunting—Imhoff, Conn & Corene—Patricola—Jack Lavier. (Last Half)—Fraternity Boys & Girls.

AVENUE (First Half)—McIlyar & Hamilton—Vine & Temple—John R. Gordon & Co.—O'Neal & Gallagher—Kerslake's Pigs. (Last Half)—Francis & Holland—Baby Sylvia—Ralph Connors—Bevan & Flint—"The Funny Sheet."

WILSON (First Half)—Argo & Virginia—Ralph Connors—Kauffman Bros.—Heisen Revue. (Last Half)—Lew Fitzgibbons—Lew & Mollie Hunting—Nell McKinley—Heisen Revue.

Cedar Rapids.

MAJESTIC (First Half)—Wanda—Johnny Small & Small Sisters—Laverne & Dagmar—LeRoy & Harvey—Fiddler & Shelton—"Fashion Shop." (Last Half)—Billy Swede Hall & Co.—Misses Lightner & Alexander—Mlle. Luxanne & Dancers.

Decatur.

EMPRESS (First Half)—Bell & Fredo—Willing & Jordan—Burke & Burke—Knapp & Cornella—The Dog Watch. (Last Half)—"All Girl Revue"—Kate Watson.

Davenport.

COLUMBIA (First Half)—"The Vanity Fair." (Last Half)—Nora & Sidney Kellogg—Gordon, Delmar & Prager—"The Family"—Merian's Swiss Canines—Pat Barrett.

Duluth.

(First Half)—Transfield Sisters—Spiegel & Dunn—Arthur Angel & Co.—Three Melvin Bros. (Last Half)—Sperry & Rae—Norton & Earl—Bert & Harry Gordon—Five Florimonds.

Dubuque.

MAJESTIC (First Half)—Princess Whitecloud—Tyler & Crolinger—Merian's Dogs. (Last Half)—Johnny Small & Small Sisters—Leroy & Harvey—Riggs & Ryan.

East St. Louis.

ERBER'S (First Half)—Lillian Sisters—Gorman Bros.—Adler & Arline—Hubert Dyer & Co. (Last Half)—Tilford & Co.—Monarch Comedy Four—De Reno & Flores.

Evansville.

NEW GRAND (First Half)—Polzin Bros.—Ernie & Ernie—The Freshman—Parillo & Frabito—Lawrence Crane & Co. (Last Half)—Faber & Waters—Mazie King & Co.—Patricola & Myers—Bennett Sisters—Ward & Curran.

Ft. Dodge.

PRINCESS (First Half)—Geo. & Lilly Garden—Robt. Henry Hodge & Co.—Ash & Shaw—La Veen & Cross. (Last Half)—Bayle & Patsay—O'Neal & Gallagher—"The Edge of the World." (One to Fill.)

Ft. William.

(Last Half)—Transfield Sisters—Spiegel & Dunn—Arthur Angel & Co.—Three Melvin Bros.

Green Bay.

ORPHEUM (Last Half)—Ray Snow—Rae & Wynn—Eight Black Dots. (One to Fill.)

Hammond.

HAMMOND (Last Half)—La Vine & Inman—Five Melody Maids—Godfrey & Henderson—Kerslake's Pigs.

International Falls.

Transfield Sisters—Spiegel & Dunn—Arthur Angel & Co.—Three Melvin Bros.

Janesville

NEW MEYERS (Last Half)—Frank Colby & Co.—Bowman & Vernon—Green & Pugh. (Two to Fill.)

La Crosse.

MAJESTIC (First Half)—Parker & Butler—Bernevici Bros.—Cook & Stevens—Three Hickey Bros. (Last Half)—Richard Wally & Co.—Coghlan, Avery & Otto—"A Musical Matinee." (Two to Fill.)

Lincoln.

LINCOLN (First Half)—Mimic Four. (One to Fill.) (Last Half)—Ash & Shaw—Royal Italian Sextette.

Madison.

ORPHEUM (First Half)—"The Blow Out." (Last Half)—Chas. Howard & Co.—Olga Mishka Trio—Kerville Family—Wood's Animals. (One to Fill.)

Milwaukee.

PALACE (First Half)—Davis & Kitty—Ray Snow—Eight Black Dots—Kerville Family—Olga Mishka Trio—Santos & Hayes. (Last Half)—Four Roses—Petticoat Minstrels—Rita Gould—Jos. Browning—Treat's Seals. (One to Fill.)

Michigan City.

ORPHEUM—Darto & Rialto—Hutchinson & Sadlier—Moriarity Sisters—"The Freshman." (One to Fill.)

Mason City.

REGENT (First Half)—Bayle & Patsay—Three Marconi Bros. (Last Half)—Leffingwell & Gale—Darling Saxaphone Four.

Minneapolis.

NEW PALACE—Kremka Bros.—Parisian Dancers—Clark & McCullough—Ross Bros.

GRAND—Willison & Sherwood—Mystic Hanson Trio—Kelly & Glavin—Stickney's Circus.

Omaha.

EMPRESS (First Half)—George Hamilton Green—Leffingwell & Gale—Royal Italian Sextette—Three Lordons. (Last Half)—Poshay & White—Robt. Henry Hodge & Co.—Adele Jason. (One to Fill.)

Oak Park.

OAK PARK—Glass & Walman—La Scala Sextette.

Oskaloosa.

ORIENT (First Half)—Smith & McGarry—Edna Dreon. (One to Fill.) (Last Half)—Fred & Alleen Vance—The Storys. (One to Fill.)

(Last Half)—Great Westin—Chase & La Tour—"Darn Good & Funny"—Roberts, Stuart & Roberts.

Rockford.

NEW PALACE (First Half)—Nora & Sidney Kellogg—Bevan & Flint—Chas. Howard & Co.—Lou Houtz—Mlle. Luxane & Dancers. (Last Half)—"The Blow Out."

Rochester, Minn.

METROPOLITAN (Last Half)—Parker & Butler—Bernevici Bros.—Cook & Stevens—Three Hickey Bros. (One to Fill.)

Superior.

PEOPLES (First Half)—Turner & Grace—Draper & Clayton—Coghlan, Avery & Otto. (Last Half)—Gedmin & Co.—Cortose Trio. (One to Fill.)

Sioux Falls.

ORPHEUM (First Half)—Adele Jason—Powder & Capman—"The Edge of the World." (One to Fill.) (Last Half)—Stanley & La Brack—Mlle. Corlita & Howland—Jas. F. McDonald. (One to Fill.)

Saskatoon.

(First Half)—Great Westin—Chase & La Tour—"Darn Good & Funny"—Stuart, Roberts & Stuart.

South Chicago.

(First Half)—Frank Palmer—Messer Sisters—La Vine & Inman—Earl & Edwards—Five Melody Maids. (Last Half)—Moriatry Sisters—Harry Gilbert—Five Armentos.

St. Paul.

(First Half)—Sperry & Rae—Norton & Rae—Bert & Harry Gordon—Five Florimonds. (Last Half)—Davis & Kitty—La Verne & Dagmer—Tyler & Crollus—Gordon Highlanders.

St. Louis.

EMPRESS (First Half)—De Reno & Flores—Mae Curtis—Tilford & Co.—Monarch Comedy Four—Five Musikale Girls. (Last Half)—Wartenburg Bros.—Lillian Sisters—"The Right Man"—Ed. Morton—"The Dog Watch."

St. Louis.

GRAND—Mahony & Rogers—Green, McHenry & Dean—Geo. Fisher & Co.—"Earl & The Girls"—Paul Pedrini—Grace Gibson—Rambler Sisters & Pinaud.

South Bend.

ORPHEUM (First Half)—"The Naughty Princess." (Last Half)—Anderson & Goines—Grapewin & Chance—Bison City Four—Alice Teddy. (One to Fill.)

Springfield.

MAJESTIC (First Half)—Wartenburg Bros.—Shirley Sisters—"What Happened to Ruth"—Fay, Two Coleys & Fay—Grant Gardner—Vera Sabina & Co. (Last Half)—Cook & Rothert—Willing & Jordan—Burke & Burke—Silver & Duvall—La Graciosa—Al Shayer.

Sioux City.

ORPHEUM (First Half)—Edna Brothers & Co.—Pisano & Bingham—Nevins & Erwood—Carletta & Howland—"Edge of the World." (Last Half)—Dawne June—Wilton Sisters—Bowman Bros.—Ameta—Rawson & Claire.

Terre Haute.

NEW HIPPODROME (First Half)—Ward & Curran—Faber & Waters—Mazie King & Co.—Friend & Downing—Three Bennett Sisters. (Last Half)—Polzie Bros.—Ernie & Ernie—"The Freshman"—Grant Gardner—Lawrence Crane & Co.

Virginia.

ROYAL (First Half)—Gedmin & Co.—Cortose Trio. (Last Half)—Turner & Grace. (One to Fill.)

Waterloo.

MAJESTIC (First Half)—Dawne June—Wilton Sisters—Rawson & Claire—Bowman Bros.—Ameta. (Last Half)—Geo. & Lily Garden—Lou Holtz—Thos. P. Jackson & Co.—Fiddler & Shelton—"The Fashion Shop."

PANTAGES CIRCUIT

Calgary.

PANTAGES—"Mr. Inquisitive"—Three Keatons—Izetta—Burke & Broderick—Rucker & Winifred.

Denver.

PANTAGES—"Midnight Follies"—Four Haley Sisters—Wm. DeHollis & Co.—Silber & North—George N. Brown & Co.

Edmonton.

PANTAGES—"Bell Ringers"—Betting Bettys—Smith & Kaufman—Sigsbee's Dogs—Olive Briscoe.

Great Falls.

PANTAGES (Oct. 17-18)—Resista & Co.—George Primrose Minstrels—Gilroy, Haynes & Mont—Leo & Mae Jackson—Weber & Elliott.

Kansas City.

EMPRESS—"The Elopers"—Lazar & Dale—Will Morris—Dickinson & Deagon—Flo Rayfield—Bob Albright.

Los Angeles.

PANTAGES—Pirnikoff Rose Troupe—Clark's Royal Hawaiians—Lucier Trio—Carcinetti Bros.—Holmes & Wells—Beaumonte & Arnold.

Ogden.

PANTAGES—"Brides of the Desert"—Ed Blondell & Co.—Cameron & O'Connor—Greene & Parker—Models De Luxe.

Oakland.

PANTAGES—Society Buds—Welch, Nealey & Mont—Creole Ragtime Band—Kartelli—Claudia Coleman.

Portland.

PANTAGES—Long Tack Sam—Eva Shirley—Keno & Green—Gaylord & Lancton—Wills, Gilbert & Co.

San Diego.

PANTAGES—"That's My Horse"—L. Anderson Players—Von Cello—Maley & Woods—George Morton—Alice Hamilton.

Salt Lake City.

PANTAGES—Six Kirksmith Sisters—Paris Green—Brooks & Bowen—"Divorce Question"—Freeman & Dunham—Black & White.

Seattle.

PANTAGES—"Oh, the Women"—Warren & Templeton—Jue Quong Tai—Ollie & Johnnie Vanis—James Grady & Co.

Spokane.

PANTAGES—Horlick Ballet—Sastucci—Howard & Fields Minstrels—Barry & Wolford—Frear, Baggett & Frear—Elsie White.

San Francisco.

PANTAGES—Junior Follies—"The Heart of a Man"—Bernard & Tracey—Will & Kemp—Browning & Dean.

Tacoma.

PANTAGES—Rigoletto Bros.—Nestor & Sweethearts—Great Lester—Three Bartos—Crawford & Broderick—James Gordon.

Vancouver.

PANTAGES—"A Nut Sundae"—Valentine Vox—Sherman, Van & Hyman—Clifford & Mack—Three Mori Bros.

Victoria.

PANTAGES—Herbert Lloyd & Co.—Four Renees—Chinko—Minnie Kaufman—Ward & Faye—Neal Abel—Raggani & Vegletti.

Winnipeg.

PANTAGES—Hardeen—John T. Doyle & Co.—Howard & Rose—Joe Whitehead—Osaki Japs—Wood, Melville & P.

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Abarbanell, Lina (John Cort, mgr.)—Casino, New York, indef.
Arliss, Geo. (Klaw & Erlanger & Geo. C. Tyler, mgrs.)—Criterion, New York, indef.
Adams, Maude (Chas. Frohman, Inc., mgrs.) New Castle, Pa., 11; Canton, O., 12; Zanesville, 13; Parkersburg, W. Va., 14.
Allan, Maud—Forty-fourth Street, New York, 16-20 (mats.)
"Arms and the Girl" (Wm. Harris, Jr., mgr.) —Fulton, New York, indef.
"An Old Sweetheart of Mine"—Indianapolis, 9-14; Logansport, 16.
"Alone at Last" (The Shuberts, mgrs.)—Illinois, Chicago, 13, indef.
Bernhardt, Sarah—Montreal, Can., 9-14.
Boston National Opera Co.—Indianapolis, 13-14.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York.
"Big Show, The" (Chas. B. Dillingham, mgr.) —Hipp., New York, indef.
"Back Fire" (Walter N. Lawrence, mgr.)—Thirty-ninth Street, New York, indef.
"Blue Paradise, The" (The Shuberts, mgrs.) —Chicago, indef.
"Blue Paradise, The"—Majestic, Brooklyn, 9-14.
"Bringing Up Father in Politics" (Griff Williams, mgr.)—Pottstown, Pa., 11; Lebanon, 12; Lancaster, 13.
"Black Feather"—Guelph, Can., 11; St. Mary's, 12; Chatham, 13.
Collier, Wm. (H. H. Frazee, mgr.)—Longacre, New York, indef.
Clifford, Billy "Single"—Charleston, S. C., 13; Savannah, Ga., 14; Aiken, S. C., 16; Abbeville, 17; Anderson, 19; Piedmont, 20; Greenville, 21.
"Cheating Cheaters" (A. H. Woods, mgr.)—Eltinge, New York, indef.
"Cohan Revue of 1916" (Cohan & Harris, mgrs.)—G. O. H., Cincinnati, 9-14.
"Common Clay," with John Mason (A. H. Woods, mgr.)—Olympic, Chicago, indef.
"Common Clay," with Jane Cowl (A. H. Woods, mgr.)—Shubert, Bklyn., 9-14; Garrick, Phila., 16-Nov. 4.
"Cinderella Man, The" (Oliver Morosco, mgr.) —Buffalo, N. Y., 9-14; Shubert, Bklyn., 16-21.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Grand, Chicago, indef.
Diaghileff's Ballet Russe—Manhattan O. H., New York, 16, indef.
Drew, John (John D. Williams, mgr.)—Hartford, Conn., 18-19.
Eltinge, Julian (A. H. Woods, mgr.)—Milwaukee, 8-14; St. Louis, Mo., 15-21.
"Everywoman" (Henry W. Savage, mgr.)—London, Can., 11; St. Thomas, 12; Stratford, 13; Branford, 14; Galt, 16; Hamilton, 17-18; Barrie, 19; North Bay, 20; Sudbury, 21.
"Experience" (Elliott, Comstock & Gest, mgrs.)—Adelphia, Phila., indef.
"Experience" (Elliott, Comstock & Gest, mgrs.)—Grand Rapids, Mich., 16-23.
Fields, Lew—Hartford, Conn., 19.
Fiske, Mrs. (Corey & Riter, mgrs.)—Buffalo, N. Y., 9-14; Hartford, Conn., 20-21.
Ferguson, Elsie (Klaw & Erlanger, mgrs.)—Atlantic City, 9-11.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Ford's, Baltimore, 9-14; Washington, D. C., 16-23.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Cort, Chicago, indef.
"Flame, The" (Richard Walton Tully, mgr.) —Forty-fourth Street, New York, 9, indef.
"Fear Market, The"—Bronx O. H., New York, 9-14; Majestic, Bklyn., 16-21.
"Famous Bostonians" (B. Lang, mgr.)—Fernie, B. C., Can., 9-14.
Graham, Oscar—Strawn, Tex., 11; Whitney, 12; Hillsboro, 13; Coolidge, 14; McGregor, 16; Goldthwaite, 17; Lometa, 18; Burnett, 19; Marble Falls, 20; Llano, 21.
"Girl From Brazil, The" (The Shuberts, mgrs.)—Shubert, New York, indef.
"Good Gracious Annabelle" (Arthur Hopkins, mgr.)—Park Sq., Boston, 9, indef.
"Go To It" (Ray F. Comstock, mgr.)—Albany, N. Y., 12-14.
"Girl Without a Chance," Eastern Co. (Robert Sherman, mgr.)—Ashland, O., 11; Wadsworth, 12; Chicago Jct., 14; Painesville, 16; Sharon, 18; Greenville, 19; Mercer, 20; Beaver Falls, Pa., 21.
"Girl Without a Chance," Western Co. (Robert Sherman, mgr.)—Blair, Neb., 11; Wahoo, 12; Lincoln, 13-14; Grand Island, 15; Kearney, 16; North Platte, 17; Lexington, 18; Casad, 19; McCook, 20; Norton, 21.
Hodge, Wm. (The Shuberts, mgrs.)—Maxine Elliott, New York, indef.
Holmes, Taylor—Astor, New York, indef.
Hitchcock, Raymond—Globe, New York, indef.
"His Bridal Night" (A. H. Woods, mgr.)—Republic, New York, 9-21.
"Hush" (Winthrop Ames, mgr.)—Little, New York, indef.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Springfield, Mass., 12-14.
"House of Glass" (Cohan & Harris, mgrs.)—Garrick, Phila., 9-14; Ford's, Baltimore, 16-21.
"Hobson's Choice"—Standard, New York, 9-14.
"Her Soldier Boy" (The Shuberts, mgrs.)—Lyric, Phila., 9-14.
"Hip, Hip Hooray"—Metropolitan O. H., Phila., 14-Nov. 11.
"Intruders, The" (Cohan & Harris, mgrs.)—Cohan & Harris, New York, indef.
"Ikey and Abey" (Geo. H. Bubb, mgr.)—Spring Valley, Minn., 11; Preston, 12; Lanesboro, 13; Grand Meadow, 14; Dexter, 15; Rushford, 16; Viroqua, 17; Necedah, 18; Neillsville, 19; Whitehall, 20; Fairchild, 21.
"Justice" (Corey & Riter, mgrs.)—Montauk, Bklyn., 9-14; Powers', Chicago, 16-Nov. 11.
"Just a Woman"—Newark, N. J., 9-14; Standard, New York, 16-21.
"Katinka" (Arthur Hammerstein, mgr.)—Springfield, Mass., 20-21.
"King-Pin"—Hartford, Conn., 11-12.
Lou-Tellegen—Academy, Baltimore, 9-14.
Le Roy, Talma, Bosco—Rochester, N. Y., 12-14.
"Le Poilu"—New Garrick, New York, 9-14.
Maude, Cyril—Montreal, Can., 16-21.
Murdock, Ann (Chas. Frohman, Inc., mgrs.) —Powers', Chicago, 9-14.
Mitzi (Henry W. Savage, mgr.)—Illinois, Chicago, 9-14; Milwaukee, Wis., 15-21.
Montgomery & Stone (Chas. Dillingham, mgr.)—Nixon, Pittsburgh, 9-14.
"Man Who Came Back" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
"Miss Springtime" (Klaw & Erlanger, mgrs.) —New Amsterdam, New York, indef.
"Montana" (Bankston & Morris, mgrs.)—Beaver City, Neb., 11; Wilsonville, 12; Orleans, 13; Woodruff, Kan., 14; Norcatur, 16; Oberlin, 17; Norton, 18; Seldon, 19; Jennings, 20; Kensington, 21.
"Merry Wives of Windsor" (Sylvio Hein, mgr.)—Hamilton, Kan., 16-18.
"Mary Broome"—Little, Chicago, 17, indef.
"My Home Town Girl"—Auditorium, Chicago, 9, indef.
"Natural Law, The," Western Co., United Prod. Co.'s (Merle H. Norton, gen. mgr.)—Waupun, Wis., 11; Princeton, 12; Ripon, 13; Oshkosh, 14; Appleton, 15; Green Bay, 16; Shawano, 17; Clintonville, 18; Neenah, 19; Antigo, 20; New London, 21.
Olcott, Chauncey, mgr.—Academy, Baltimore, 16-21.
"Only Girl, The" (Joe Weber, mgr.)—Alvin, Pittsburgh, 9-14.
"Other Man's Wife, The," Eastern, Lambert Prod. Co.'s (Lem Edwards, mgr.)—Coshocton, O., 11; E. Liverpool, 12; Greenville, Pa., 13; Painesville, O., 14; Salem, 16; New Castle, Pa., 17; New Castle, 17; Mercer, 18; Oil City, 19; Salamanca, N. Y., 20; Ashtabula, O., 21.
Patton, W. B. (Frank B. Smith, mgr.)—Belmond, Ia., 11; Clarksville, 12; Eldora, 13; Iowa Falls, 14; Newton, 16; Story City, 17; Webster City, 18; Humboldt, 19; Eagle Grove, 20; Fonda, 21.
"Passing Show of 1916"—Winter Garden, New York, indef.
"Pierrot, the Prodigal" (Winthrop Ames and Walter Knight, mgrs.)—Booth, New York, indef.
"Pollyanna" (Klaw & Erlanger & Geo. C. Tyler, mgrs.)—Hudson, New York, indef.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Tremont, Boston, 9-21.
"Princess Pat, The"—Garrick, Chicago, indef.
"Pair of Silk Stockings"—Lyric, Cincinnati, O., 8-14; Indianapolis, Ind., 16-18.
"Peck's Bad Boy"—Brodhead, Ill., 11; Monroe, Wis., 12; Argyle, 13; Darlington, 14; Plattville, 16; Lancaster, 17; Fennimore, 18; Prairie du Chien, 19; Claremont, Ia., 20; McGregor, 21.
"Prince of Pilsen"—Hartford, Conn., 13-14.
"Pair of Queens"—Hamilton, Can., 13-14.
Ross, Thos. W. & Maclyn Arbuckle—Blackstone, Chicago, indef.
Robson, May—Auburn, N. Y., 11; Gloversville, 13; Schenectady, 14.
"Rich Man, Poor Man" (George Broadhurst, mgr.)—Forty-eighth Street, indef.
"Rio Grande" (Chas. Frohman, Inc., mgrs.)—Hollis, Boston, 19-14; Montauk, Bklyn., 16-21.
"Robinson Crusoe Jr."—Belasco, Washington, 9-14.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgrs.)—Forrest, Phila., 9-28.
Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Lyceum, New York, indef.
"Seven Chances" (David Belasco, mgr.)—Cohan's, New York, 9-21; Belasco, New York, 23, indef.
"So Long Letty" (Oliver Morosco, mgr.)—Shubert, Boston, 9, indef.
"Silent Witness, The" (H. H. Frazee, mgr.) —Plymouth, Boston, 9-30.
"Silas Green from New Orleans" (Prof. E. Williams, mgr.)—Fryles Point, Miss., 11; Sumner, 12; Phillipp, 13; Moorehead, 14; Greenville, 16; Itta Bena, 17; Indianola, 18.
"Sunny South" (J. C. Rockwell, mgr.)—Canton, Pa., 11; Jersey Shore, 12; Milton, 13; Sunbury, 14; Mt. Carmel, 16; Shamokin, 17; Shenandoah, 18; Tower City, 19; Tremont, 21.
"Serenade, The" (Walker & Stevens, mgrs.)—Lexington, Ky., 11-12; Huntington, W. Va., 13; Charleston, 14; Bluefield, 16; Roanoke, 17; Raleigh, 18-19; Goldsboro, N. C., 20; Durham, 21.
"Step Lively"—Clearfield, Pa., 11; St. Marys, 12; Emporium, 13; Corey, 14.
Tempest, Maine—Broad, Phila., 9-14.
"Turn to the Right" (Smith & Golden, mgrs.) —Gaiety, New York, indef.
"Twin Beds" (A. S. Stern & Co., mgrs.)—Lindsay, Ont., Can., 11; Barrie, 12; North Bay, 13; Sudbury, 14; Ft. William, 16-18; International Falls, Minn., 19; Virginia, 20; Superior, Wis., 21.
"Upstairs and Down" (Oliver Morosco, mgr.) —Cort, New York, indef.
"Under Sentence" (Selwyn & Co., mgrs.)—Harris, New York, indef.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Princess, Chicago, indef.
"Uncle Tom's Cabin," Kibble's—Columbus, Ind., 11; Seymore, 12; Washington, 13; Vincennes, 14; West Baden, 15; Bedford, 16; Bloomington, 17; Terre Haute, 18; Brazil, 19; Paris, Ill., 20; Mattoon, 21.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, 9-14.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Wilbur, Boston, indef.
Washington Sq. Players—Comedy, New York, indef.
Warfield, David (David Belasco, mgr.)—Knickerbocker, New York, 10, indef.
Wilson, Al H. (Sidney R. Ellis, mgr.)—Marshall, Tex., 11; Sulphur Springs, 12; Greenville, 13; Sherman, 14; Wichita Falls, 16; Ft. Worth, 17-18; Dallas, 19-21.
"Where the Rooster Crows" (Rush & Andrews, mgrs.)—Fine Arts, Chicago, 9, indef.
"World of Pleasure"—Cort, San Francisco, 8-14.
"When Dreams Come True" (Coutts & Tennis, mgrs.)—Campbellton, Can., 11; Quebec, 12-14; Sherbrooke, 16; Brockville, 17; Ottawa, 18; Pembroke, 19; Renfrew, 20; Kingston, 21.
"Ziegfeld's Follies"—Colonial, Boston, indef.

INTERNATIONAL CIRCUIT.

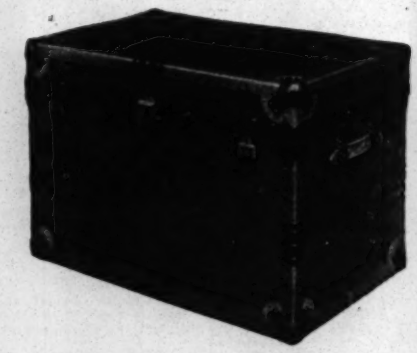
Blaney, Harry Clay—Bronx, New York, 9-14; Lyric, Bridgeport, Conn., 16-21.
Bover, Nancy (Will J. Donnelly, mgr.)—G. O. H., Atlanta, Ga., 9-14; Bijou, Richmond, Va., 16-21.
"Bringing Up Father in Politics" (Chas. H. Yale, mgr.)—Auditorium, Baltimore, 9-14; Walnut, Phila., 16-21.
"Broadway After Dark" (Halton Powell, mgr.)—Crescent, New Orleans, 9-14; Bijou, Birmingham, Ala., 16-21.
"Daughter of Mother Machree"—G. O. H., Bklyn., 9-14; Bronx, New York, 16-21.
Elinore, Kate (Williams & Hill, mgrs.)—National, Chicago, 9-14; American, St. Louis, 16-21.
Emmett, Gracie—Majestic, Jersey City, N. J., 16-21.
"Eternal Magdalene, The" (Lee Harrison, mgr.)—Orpheum, Phila., 9-14; Knickerbocker, Phila., 16-21.
Fox & Stewart (J. Goldenberg, mgr.)—Bijou, Birmingham, Ala., 9-14; G. O. H., Atlanta, Ga., 16-21.
"For the Man She Loved" (Wm. Woods, mgr.) —Broadway, Camden, N. J., 9-14; Orpheum, Phila., 16-21.
"Girl Without a Chance, The" (Robt. Sherman, mgr.)—Poli's Washington, 9-14; Auditorium, Baltimore, 16-21.
"Girl He Couldn't Buy, The" (Arthur C. Alston, mgr.)—Lyceum, Paterson, N. J., 9-14; Orpheum, Newark, 16-21.
"Heart of Dixie" (Robert Campbell, mgr.)—Majestic, Buffalo, N. Y., 9-14; Lyceum, Pittsburgh, 16-21.
"How Heart and Homes Are Broken"—Grand, Worcester, Mass., 9-14; Wilting O. H., Syracuse, N. Y., 16-18; Colonial, Utica, 19-21.
"His Other Wife" (Vaughan Glaser, mgr.)—Boyd's O. H., Omaha, 9-14; Imperial, Chicago, 16-21.
"Hour of Temptation" (Schiller & Weis, mgrs.)—Castle Sq., Boston, 9-14; Grand, Worcester, 16-21.
"Little Girl in a Big City" (Arthur Alston, mgr.)—Lyceum, Detroit, 9-14; National, Chicago, 16-21.
"Little Lost Sister"—Gaiety, Louisville, 9-14; Bijou, Nashville, Tenn., 16-21.
"Little Peggy O'Moore" (Halton Powell, mgr.)—Nixon, Atlantic City, 9-11; Trent, Trenton, 12-14; Broadway, Camden, 16-21.
"Little Girl God Forgot, The" (J. Bernero, mgr.)—Bijou, Nashville, Tenn., 9-14; Lyric, Memphis, 16-21.
"My Mother's Rosary" (Ed. Rowland, mgr.)—Lyric, Memphis, Tenn., 9-14; Crescent, New Orleans, La., 16-21.
"Madame Spy"—G. O. H., Wilkes-Barre, Pa., 9-11; Academy, Scranton, 12-14.
"Mutt and Jeff's Wedding" (Joe Pettengill, mgr.)—Lyceum, Pittsburgh, 9-14; G. O. H., Youngstown, 16-21.
"Millionaire's Son and the Shop Girl, The"—Park, Indianapolis, 9-14; Gaiety, Louisville, 16-21.
"Major Peg"—Prospect, Cleveland, O., 9-14; Palace, Toledo, 16-21.
"Natural Law, The" (Geo. Goett, mgr.)—Walnut, Phila., 9-14; Nixon, Atlantic City, N. J., 16-18; Trent, Trenton, 19-21.
"Old Homestead, The" (S. Z. Poli, mgr.)—Garden, Kansas City, 9-14; Boyd's O. H., Omaha, 16-21.
"Other Woman, The"—Orpheum, Newark, N. J., 9-14; G. O. H., Bklyn., 16-21.
"Peg o' My Heart"—Majestic, Jersey City, 9-14; Lyceum, Paterson, 16-21.
"Penalty of Sin"—G. O. H., Youngstown, O., 9-14; Prospect, Cleveland, 16-21.
"Rolling Stones" (Clark Ross, mgr.)—Modern, Providence, 9-14; Castle Sq., Boston, 16-21.
Thurston, Howard (Geo. H. Nicolai, mgr.)—Palace, Toledo, O., 9-14; Lyceum, Detroit, 16-21.
"Texas" (Jake Lieberman, mgr.)—Lyric, Bridgeport, Conn., 9-14; Modern, Providence, 16-21.
Joe Welch (M. Jacobs, mgr.)—Colonial, Utica, N. Y., 12-14; Majestic, Buffalo, 16-21.
"While the City Sleeps" (Edwin Clifford, mgr.)—Bijou, Richmond, Va., 9-14; Poli's, Washington, 16-21.
"Woman He Married, The" (Max Spiegel, mgr.)—Imperial, Chicago, 9-14; Park, Indianapolis, 16-21.
"Which One Shall I Marry?" (J. J. Howard, mgr.)—American, St. Louis, 9-14; Garden, Kansas City, 16-21.

BURLESQUE

Columbia Wheel

Al. Reeves' Big Beauty Show—Palace, Baltimore, Oct. 9-14; Gaiety, Washington, 16-21.
Behman Show—Jacques, Waterbury, Conn., Oct. 9-14; Cohen's, Newburgh, N. Y., 16-18; Cohen's Poughkeepsie, 19-21.
Ben Welch's—Empire, Toledo, O., 9-14; Lyric, Dayton, O., 16-21.
Bon Tons—Lyric, Dayton, O., 9-14; Olympic, Cincinnati, 16-21.
Bostonians—Open 9-14; Gaiety, Kansas City, Mo., 16-21.
Bowery Burlesquers — Casino, Philadelphia, Pa., 9-14; Hurtig & Seaman, New York, 16-21.
Burlesque Review—Bronx, New York, 9-14; Empire, Brooklyn, 16-21.
Follies of the Day—Bastable, Syracuse, N. Y., 9-11; Lumberg, Utica, 12-14; Gaiety, Montreal, Can., 16-21.
Globe Trotters—Newburgh, N. Y., and Poughkeepsie, N. Y., 9-14; Bronx, New York, 16-21.
Golden Crooks—Columbia, Chicago, 9-14; Berchel, Des Moines, Ia., 15-18.
Hastings' Show—Empire, Albany, 9-14; Boston, 16-21.
Hello, New York—Empire, Hoboken, N. J., 9-14; Peoples, Philadelphia, 16-21.
Hip-Hip-Hooray Girls—Gaiety, Kansas City, 9-14; Gaiety, St. Louis, 16-21.
Howe's Kissing Girls—Gaiety, Buffalo, N. Y., 9-14; Corinthian, Rochester, N. Y., 16-21.
Irwin's Big Show—Casino, Brooklyn, 9-14; Empire, Newark, N. J., 16-21.
Liberty Girls—Berchel, Des Moines, Ia., 8-11; Gaiety, Omaha, Neb., 16-21.
Maids of America—Colonial, Providence, 9-14; Boston, 16-21.
Majestics—Columbia, New York, 9-14; Casino, Brooklyn, 16-21.
Marion's Big Show—Gaiety, Detroit, Mich., 9-14; Gaiety, Toronto, 16-21.
Merry Rounders—Grand, Hartford, 9-14; Jacques, Waterbury, Conn., 16-21.
Midnight Maidens—Gaiety, Washington, 9-14; Gaiety, Pittsburgh, 16-21.
Million Dollar Dolls—H. & S., New York, 9-14; Orpheum, Paterson, 16-21.
Mollie Williams' Show—Gaiety, Boston, 9-14; Columbia, New York, 16-21.
New York Girls—Gaiety, St. Louis, 9-14; Chicago, 16-21.
Puss Puss—Star, Cleveland, 9-14; Empire, Toledo, O., 16-21.
Rag Doll in Ragland—Casino, Boston, 9-14; Grand, Hartford, Conn., 16-21.
Roseland Girls—Gaiety, Montreal, Can., 9-14; Empire, Albany, N. Y., 16-21.
Rose Sydell London Belles—Olympic, Cincinnati, O., 9-14; Chicago, 16-21.
Sidman's Show—Peoples, Philadelphia, Pa., 9-14; Palace, Baltimore, 16-21.
Sightseers—Gaiety, Pittsburgh, Pa., 9-14; Star, Cleveland, O., 16-21.
Some Show—Gaiety, Toronto, Ont., 9-14; Gaiety, Buffalo, N. Y., 16-21.
Spiegel's Revue—Park, Bridgeport, Conn., 12-14; Colonial, Providence, R. I., 16-21.
Sporting Widows—Empire, Newark, N. J., 9-14; Casino, Philadelphia, 16-21.
Star and Garter—Corinthian, Rochester, N. Y., 9-14; Bastable, Syracuse, N. Y., 16-18; Lumberg, Utica, 19-21.
Step Lively Girls—Chicago, Ill., 9-14; Gaiety, Detroit, Mich., 16-21.
Twentieth Century Maids—Orpheum, Paterson, N. J., 9-14; Empire, Hoboken, N. J., 16-21.
Watson's Beef Trust—Gaiety, Omaha, Neb., 9-14; open, 16-21; Gaiety, Kansas City, 23-28.
Watson & Wrothe—Empire, Brooklyn, 9-14; Park, Bridgeport, Conn., 19-21.

Bal's Dreadnaught



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American Circuit

Americans—Gaiety, Philadelphia, Pa., 9-14; Camden, N. J., 16-18; Trenton, N. J., 19-21.
Auto Girls—Standard, St. Louis, Mo., 9-14; Terre Haute, Ind., 16-18; Lafayette, 19; South Bend, 20; Gary, 21.
Beauty, Youth and Folly—Buckingham, Louisville, Ky., 9-14; Lyceum, Columbus, O., 16-21.
Big Review of 1917—Century, Kansas City, Mo., 9-14; Standard, St. Louis, 16-21.
Broadway Belles—Erie, Pa., 9-10; Ashtabula, O., 11; Park, Youngstown, 12-14; Penn Circuit, 16-21.
Cabaret Girls—Canton, O., 11; Akron, O., 12-14; Empire, Cleveland, O., 16-21.
Charming Widows—Gaiety, Chicago, Ill., 9-14; Majestic, Indianapolis, 16-21.
Cherry Blossoms—Gaiety, St. Paul, Minn., 9-14; Duluth, 15; St. Cloud, 16; Mankato, 17; Waterloo, Ia., 18; Marshalltown, 19; Cedar Rapids, 20; Ottumwa, 21.
Darlings of Paris—Howard, Boston, 9-14; New Bedford, Mass., 16-18; Worcester, 19-21.
Follies of Pleasure—Lyceum, Columbus, O., 9-14; Zanesville, O., 17; Canton, 18; Akron, 19-21.
French Frolics—Empire, Cleveland, O., 9-14; Erie, Pa., 16-17; Ashtabula, O., 18; Park, Youngstown, 19-21.
Frolics of 1916—New Bedford, Mass., 9-11; Worcester, Mass., 12-14; Garden, Mass., 16; Greenfield, 17; Amsterdam, N. Y., 18; Hudson, Schenectady, 19-21.
Ginger Girls—Englewood, Chicago, 9-14; Gaiety, Milwaukee, 16-21.
Girls from Joyland—Academy, Jersey City, N. J., 9-14; Gaiety, Philadelphia, 16-21.
Girls from the Follies—South Bethlehem, 9; Easton, 10; layoff, 11-14; Star, Brooklyn, 16-21.
Grown Up Babies—Norwich, 11; International, Niagara Falls, N. Y., 12-14; Star, Toronto, Ont., 16-21.
Hello Girls—Majestic, Indianapolis, Ind., 9-14; Buckingham, Louisville, Ky., 16-21.
Hello, Paris—Cadillac, Detroit, 9-14; open, 16-21; Englewood, Chicago, 23-28.
High Life Girls—Waterloo, 11; Marshalltown, 12; Cedar Rapids, 13; Ottumwa, 14; Century, Kansas City, 16-21.
Lady Buccaneers—Open, 9-14; Englewood, Chicago, 16-21.
Lid Lifters—Amsterdam, 11; Hudson, Schenectady, 12-14; Binghamton, N. Y., 16-17; Norwich, 18; Oneida, 19; International, Niagara Falls, 20-21.
Military Maids—Savoy, Hamilton, Ont., 9-14; Cadillac, Detroit, 16-21.
Mischief Makers—Gaiety, Baltimore, 9-14; Trocadero, Philadelphia, 16-21.
Monte Carlo Girls—Penn Circuit, 9-14; Gaiety, Baltimore, 16-21.
Pace Makers—Terre Haute, Ind., 9-11; Lafayette, 12; South Bend, 13; Gary, 14; Gaiety, Chicago, 16-21.
Parisian Flirts—Gaiety, Minneapolis, Minn., 9-14; Gaiety, St. Paul, Minn., 16-21.
Pat White Show—Star, Toronto, Ont., 9-14; Savoy, Hamilton, Can., 16-21.
Record Breakers—Majestic, Scranton, Pa., 9-14; Gaiety, Brooklyn, 16-21.
September Morning Glories—Camden, N. J., 9-11; Trenton, 12-14; South Bethlehem, 16; Easton, 17; Wilkes-Barre, 18-21.
Social Follies—Olympic, New York, 9-14; Majestic, Scranton, Pa., 16-21.
Tango Queens—Gaiety, Brooklyn, 9-14; Academy, Jersey City, N. J., 16-21.
Tempters—Holyoke, Mass., 9-11; Springfield, Mass., 12-14; Howard, Boston, 16-21.
Thoroughbreds—Trocadero, Philadelphia, Pa., 9-14; Olympic, New York, 16-21.
Tourists—Gaiety, Milwaukee, Wis., 9-14; Gaiety, Minneapolis, Minn., 16-21.
U. S. Beauties—Star, Brooklyn, 9-14; Holyoke and Springfield, 16-21.

Penn Circuit

OPERA HOUSE, Newcastle, Pa., Monday.
CAMBRIA, Johnstown, Tuesday.
MISHLER, Altoona, Wednesday.
ORPHEUM, Harrisburg, Thursday.
ORPHEUM, York, Friday.
ACADEMY, Reading, Saturday.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Alcazar Players—San Francisco, indef.
Alcine Players—Wichita, Kan., indef.
American Players—Spokane, Wash., indef.
Academy Players—Halifax, N. S., Can., indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Angell's Comedians, Southern Co. (Billie O. Angelo, mgr.)—Ridgeway, Mo., 9-14.
Bainbridge Players—Minneapolis, indef.
Burbank Players—Los Angeles, indef.
Brownie Blye Rep. Co.—Canal, Dover, O., 9-14; Johnstown, 15-21.
Coburn-Pearson Players—St. Cloud, Minn., indef.
Chicago Stock (C. H. Rosskam, mgr.)—Washington, Pa., 9-14.
Callahan Dram. Co.—Virginia, Ill., 9-14.
Denham Stock—Denver, indef.
Dubinsky Stock (Ed. Dubinsky, mgr.)—St. Joseph, Mo., indef.
Dougherty, Jim, Stock—Eau Claire, Wis., indef.
Davis, Walter, Stock (Adam W. Friend, mgr.)—Cooperstown, N. Y., 9-14; Newark, 16-21.
Desmond, Ethel, M. C. Co.—Lafayette, La., 15-21.
Elsmere Stock—Elsmore, Bronx, indef.
Eckhardt, Oliver, Players—Regina, Sask., Can., indef.
Emerson Players—Lowell, Mass., indef.
Empire Players—Salem, Mass., indef.
Fields, Margaret, Stock—Warren, Pa., 9-14.
Glaser, Vaughan, Stock—Cleveland, indef.
Hyperion Players—New Haven, Conn., indef.
Himmelein Associate Players — Evansville, Ind., indef.
Harrison & White's Ideal Players (Allen O. White, mgr.)—South Haven, Mich., 9-14.
Hillman Ideal Stock, No. 1 (Harry Sohns, mgr.)—Cambridge, Neb., 9-11; Danbury, 12-14; Wilsonville, 16-18.
Imperial Stock—Imperial, St. Louis, indef.
Jewett, Henry, Players—Copley, Boston, indef.
Keith's Hudson Theatre Stock—Union Hill, N. J., indef.
Lawrence, Del, Stock—Wigwam, San Francisco, indef.
Lorch, Theo., Stock—Topeka, Kan., indef.
Lewis, Wm. F., Stock—Oak, Neb., 9-14; closes season.
Morosco Stock—Los Angeles, indef.
Mozart Players (Jay Packard, mgr.)—Elmira, N. Y., indef.
Northampton Players—Northampton, Mass., indef.
New Yorker Musical Stock—Little Falls, N. Y., 9-14; Ilion, 16-21.
National Stock (F. R. Cole, mgr.)—Minneapolis, indef.
Nestell Players—Freeport, Ill., indef.
Orpheum Players Stock (Ed. Williams, mgr.)—Omaha, Neb., indef.
Orpheum Players—Reading, Pa., indef.
Oliver, Otis, Players (Harry J. Wallace, mgr.)—Oak Park, Ill., indef.
Poli Stock—Worcester, Mass., indef.
Payton, Corse, Stock—Spooner, Bronx, N. Y., indef.
Park Opera Co.—Park, St. Louis, indef.
Players Stock—Players, So. Louis, indef.
Pickert Stock—Galeton, Pa., 9-14; Batavia, N. Y., 16-21.
Purkiss Stock—Colome, S. Dak., 9-14.
Rae, John G., Co.—Portis, Kan., 9-14; Osborne, 16-21.
Sherman Stock (Robert Sherman, mgr.)—Dallas, Tex., indef.
Spooner, Cecil, Stock — Lawrence, Mass., indef.
Shubert Stock—Milwaukee, indef.
Shubert Stock—St. Paul, indef.
Somerville Theatre Players — Somerville, Mass., indef.
Selby Mus. Stock (Art L. Selby, mgr.)—Terre Haute, Ind., indef.
Turner-Hammond Players (Jim Hammond, mgr.)—New London, Conn., indef.
Trumbull Players (L. R. Trumbull, mgr.)—Colebrook, N. H., 9-14.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Tulsa, Okla., indef.
Wilkes Players—Seattle, Wash., indef.
Wilkes Players—Salt Lake City, U., indef.
Wallace, Chester, Players—Sharon, Pa., 9, indef.
Wallace, Morgan, Players—Sioux City., Ia., indef.

Minstrels

Big City Minstrels—West Chester, Pa., 11; Allentown, 12; Easton, 13; Scranton, 14.
De Rae Bros.—Toms River, N. J., 11; Lakewood, 12; Barnegat, 12; Egg Harbor, 14.
Fields, Al. G.—Vicksburg, Miss., 11; Natchez, 12; Jackson, 13; Meridian, 14; Selma, Ala., 16; Montgomery, 17, 18; Columbus, Ga., 19; Macon, 20; Savannah, 21.
O'Brien's—St. Louis, 8-14; Alton, Ill., 15; Springfield, 16; Streator, 17; Galesburg, 18; Davenport, Ia., 19; Marshalltown, 20; Omaha, Neb., 21.

BANDS AND ORCHESTRAS.

Conway, Patrick, & Band—Ithaca, N. Y., 9-14.
Foreman's Band—Oakland, Cal., indef.
Kyrl's Bohemian Orchestra (H. J. Leake, mgr.)—Alden, Ia., 12; Southland, 13; Inwood, 14.; Canton, S. Dak., 16; Sheldon, Ia., 17; Hastings, Minn., 18; Hutchinson, 19; Saylord, 20; Springfield, 21.

COMPANIES IN TABLOID PLAYS.

Bernard's, Al & Gertrude, Girls and Boys from Dixie (Al. Bernard, mgr.)—Birmingham, Ala., indef.
Broadway Girls M. C. Co. (Hal Wattlers, mgr.)—Commerce, Okla., 7-14; Drumwright, 15-21.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Enterprise Stock, No. 2 Co. (Norman Hilyard, mgr.)—Chicago, indef.
Hoyt's Musical Revue (M. J. Meaney, mgr.)—Portland, Me., 9-21.
Hutchinson, Jack, M. C. Co.—Latrobe, Pa., 8-14.
Kuit Komedy Kiddies—Mannington, W. Va., 9-14; Grafton, 16-21.
Kilgare's Comedians—Cincinnati, O., indef.
Little Bluebird, Zarrow's—Columbia, S. C., 9-14.
Lee, James P., M. C. Co.—E. Liverpool, O., indef.
Lord & Vernon M. C. Co.—Clarksburg, W. Va., 9-14.
McAuliffe, Jere, Revue (Fred Bowman, mgr.)—Herkimer, N. Y., 9-14; Gloversville, 16-21.
Sub-Marine Girls (Mersereau Bros., mgr.)—Tulsa, Okla., 8-14; Holdenville, 15-21.
Stewart, Walter J., Stock (Stewart & Goodwin, mgrs.)—Chicago, indef.
Thomas M. C. Co.—Bowdoin Sq., Boston, 9-21.
Variety Review, Zarrow's (D. J. Lynch, mgr.)—Newport News, Va., 9-14; Wilmington, N. C., 9-14.
Walker, Musical & Lady Minstrels—New Castle, Ind., 9-14.

CARNIVALS.

Big Four Amuse. Co.—Chester, S. C., 9-14.
Campbell, W. H., United Shows—Poplar Bluff, Mo., 9-13; Little Rock, Ark., 14-20.
Frisco Expo. Shows (Chas. Martin, mgr.)—Flatonia, Tex., 9-14; Shiner, 16-21.
Great American Shows (J. F. Murphy, mgr.)—Monroe, Ga., 9-14; Washington, 16-21.
Gray, Roy, Amuse. Co.—Fayette, Ala., 16-21.

CIRCUSES.

Barnes, Al. G.—Abbeyville, La., 11; Jennings, 12; Lake Charles, 13; Beaumont, Tex., 14; Eagle Lake, 16; Wharton, 17; Bay City, 18; Victoria, 19; Beeville, 20; Cuero, 21.
Buffalo Bill & 101 Ranch—Ahoskie, N. C., 11; Rocky Mount, 12; Goldsboro, 13; Kinston, 14; Wilmington, 16; Lumberton, 17; Hamlet, 18; Darlington, S. C., 19; Camden, 20; Sumter, 21.
Barnum & Bailey—Waco, Tex., 11; Temple, 12; Austin, 13; San Antonio, 14; Galveston, 16; Houston, 17; Beaumont, 18; Lake Charles, La., 19; Alexandria, 20; Shreveport, 21.
Carlisle's Frontier Wild West Show—Gratz, Pa., 9-14.
Hagenbeck-Wallace—Rogers, Ark., 11; Springfield, Mo., 12; West Plains, 13; Jonesboro, Ark., 14; Memphis, Tenn., 16; Dyersburg, 17; Jackson, 18; Corinth, Miss., 19; Trenton, Tenn., 20; Union City, 21.
Honest Bill Shows—Mutual, Okla., 11; Cestos, 12; Seiling, 13; Tacoga, 14.
Ringling Bros.—Athens, Ga., 11; Anderson, S. C., 12; Greenville, 13; Spartanburg, 14.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Toronto, Can., indef.
Frimini (Harry J. Freeman, mgr.)—Mattoon, Ill., 9-14; Atlanta, Ga., 16-21.
Lucey, Thos. Elmore—Plevna, Mont., 11; Baker, 12; Hettinger, 13; Raleigh, 14; Leith, 16; New England, 17; Mott, 18; Carson, 19; Flasher, 20.
Newmann, the Great—Kenmare, N. Dak., 11-12; Whitetail, Mont., 13-14; Outlook, 16-17.
Smith, Mysterious—Douglas, Wyo., 11-12; Wheatland, 13-14; Sidney, Neb., 16-17; Bridgeport, 18-19; Harrison, 20-21.
Swain, W. I., Show—Waverly, Tenn., 9-14.

PALMER RELICS TO BE AUCTIONED OFF

Collection Includes Many Curious Old Portraits, Among Which Is a Rare One of the Bard of Avon.

According to the announcement made by the Anderson Galleries, at Madison Avenue and Fortieth street, there will be sold at that place the collection of stage relics owned by the late A. M. Palmer.

In the collection is a Shakespeare portrait, which Mr. Palmer purchased thirty-five years ago from George Fawcett Rowe, and which is a curious old painting. There are thirty-seven other stage portraits consisting of colored lithographs, engravings and chalk drawings. There are many autograph letters from persons of the stage. There is a collection of playbills and portraits from the Playhouse, Washington, D. C.

Saturday, October 21, is the date for the opening of the exhibition of the Palmer collection. The sale takes place the afternoon of November 9.

SCHENCK TO BECOME BENEDICT

Joseph M. Schenck, the general booking manager for the Marcus Loew enterprises is, according to current reports, about to give up the joys of bachelorhood and join the newlywed class. Norma Talmadge, the picture star, is the lady whose name is linked with Mr. Schenck in his proposed matrimonial venture. It appears, also, that this couple will be business as well as life partners for Mr. Schenck has formed the Norma Talmadge Film Corporation for the exploitation, exclusively, of that daily screen beauty.

AUTHOR ATTACHES OWN SHOW

"Funny Mr. Dooley" was written for William Ishom by Paul Quinn, with the understanding that Quinn was also to produce the show and have a good role in it. For this he was to receive a salary of $75 per week, with an extra $25 royalty for the use of the book, music and lyrics. Quinn this week, through his attorney, James A. Timony attached the scenery, costumes and wardrobe of the show, claiming a debt of $711.82, including money loaned to Ishom.

WEST LIKES THE INTERN'L CIRCUIT

White Slave Plays Seem to Have Call and Open to Record Business in Chicago.

Special to THE CLIPPER.

CHICAGO, Ill., Oct. 10.—The International Circuit is profitable in the West in spite of the condition said to exist in the East. There are ten weeks of time west of Pittsburgh which is profitable for managers. The shows going out of Chicago may be better than the ones leaving New York; at any event, there is no alarm regarding the conditions west of Pittsburgh for either the producer or the house manager.

One Western show, "Truxton King" was called off because the attraction failed to draw. There was talk of cancelling Nancy Boyer in "The Little Lady from Lonesome Town," but when "The Cry of His Children" proved a failure, the Nancy Boyer show was given its route, with a change of title to "The Woman Who Paid." "Somewhere in France" filled in one week at the Imperial at Chicago, and was discarded to the workshop. It was not a regular attraction on the circuit, and took a "Truxton King" date.

As far as the Western territory is concerned it is plain that white slave plays have the call. "The Little Lost Sister" opened recently at Indianapolis to take up a route that was open, and started up with big business in spite of the fact that the show has played the same houses on frequent occasions in the past. "The Millionaire's Son" and "The Shop Girl" opened in Chicago as though they meant to prove a record breaker. "The Little Girl That God Forgot" is doing big business everywhere. "The Girl Without a Chance" did a big business South, and promises to duplicate its success of last year when it starts on its return date.

THEATRE COMPLAINTS FILED

FORT WORTH, Tex.—Eleven additional complaints against proprietors of motion picture shows for keeping their doors open last Sunday have been filed in the County Court, bringing the total now on the docket to almost one hundred. Three of the cases have been tried, resulting in convictions in two instances.

BARNSTEAD WITH MARKS CO.

Ed. Hugh Barnstead is with the R. W. Marks Famous Stock Company as business manager in advance. This is his second season with this attraction.

JOLSON SUES DAVE MARION

Harry Jolson, brother of Al, has brought suit against Dave Marion for $4,590. Through his attorney, James A. Timony, Jolson alleges breach of contract made on May 26, 1915, for the season of 1915-1916 at a weekly salary of $135.

The black-face comic claims he was discharged on Oct. 9, 1915, and demands judgment against Marion for the sum mentioned, together with costs.

"HIP, HIP, HOORAY" CO. LEAVES

The "Hip, Hip, Hooray" Co., last year's Hippodrome spectacle, will leave today for Philadelphia to inaugurate their road tour Saturday night of next week. There are 500 persons, including Sousa's Band, in the production.

NEW VIOLINIST HEARD

Bernard Bogouslawsky, French concert violin virtuoso, who is the only one in this country, outside of Kreisler and Thibaut, having the distinction of receiving the Grand Prix du Conservatoire de Paris, made his debut Oct. 9 at the Lexington Opera House, assisted at the piano by Maurice Eisner. He is under the management of Maxim P. Lowe, Inc.

OPERA STAR SEEKS DIVORCE

Mme. Margarette Matzenauer, of the Metropolitan Opera Co., has taken the preliminary steps toward divorcing her husband, Edouardo Ferrari-Fontana, the tenor, who is now fighting with the Italian army.

MANAGER HURT IN SUBWAY

While alighting from a subway train one night last week, Harry D. Harrigan was caught in the side door and received a fractured nose and left arm. Harrigan is manager for Pauline Hall, a moving picture actress. He was taken to his home, and the attending physician said it would be several days before he could leave his bed.

CHILD ACTOR BITTEN

Four-year-old Jane Lee, one of the youngest movie stars was attacked and bitten on the nose by the Russian wolfhound of Theda Bara at the Fort Lee, N. J., studio of William Fox last week.

MARGUERITE VON KEESE

Marguerite Von Keese, who is playing Anita Gardner, a society reporter, and a light comedy role, with "The Hour of Temptation" company touring the International Circuit with great success, has been in dramatic plays but a short time, but has proven herself as clever in these parts as when she was with musical comedies and in vaudeville. Miss Von Keese is an artistic performer as well as a clever dancer. She has received an offer which she is considering to tour South America next season. —*Adv.*

WANTED
good singing and dancing
IRISH COMEDIAN
chorus girls, other useful Musical Tab people. Will buy plush drop and wardrobe. Address **M. J. MEANEY, Salem Theatre, Salem, Mass.**

I'll Show You Easiest Way For You
TO BECOME A VAUDEVILLE PERFORMER
Valuable Information Mailed Free
LONDON, 732 Crilly Bldg., CHICAGO, ILLINOIS

Wanted—Sister Team
and chorus girls for vaudeville act, salary the limit, act booked. Height 5 ft. 2 in., not over 5 ft. 4 in. Only good looking, young, experienced and reliable people need answer. Musical comedy people write. Girls with vaudeville experience preferred. Wire or write **JOE MALL**, c/o **R. H. Cross, 403-4 Parkway Building, Philadelphia, Pa.**

AT LIBERTY OWING TO COMPANY CLOSING
JACK ALEXANDER
A No. 1 heavy character or gen. bus. man. Height 5 ft. 11 in. Weight 170 lbs. Age 29 yrs. Wardrobe, ability, and experience. Join on wire. Answer to **SALISBURY HOTEL, Salisbury, Md.**

AT LIBERTY
PIANO LEADER
A1, Experienced. No Reps.
ALLEN, 2845 Germantown Ave., Philadelphia

LEADING LADY OR SOUBRETTE
to feature. Pianist, comedian, actors, vaudeville people write. State age, height and weight. Sure salaries—long season. Advance agent—Can use clever amateur woman (small parts). Enclose photo. **HOYTE COOK COMPANY, Gen'l Del., Utica, N. Y.**

THE BOOM IS ON
Good comedy material is cheap at any price. If you want to get the cream of sure-fire, original laughs written by a successful author of many years' experience, get
Madison's Budget No. 16.
PRICE ONE DOLLAR
Contents include 12 original monologues, 8 great acts for 2 males and 7 for male and female; a bright Irish comedy, 16 wonderful parodies, 4 crackerjack minstrel first-parts, a screaming tabloid comedy, besides hundreds of new gags, sidewalk bits and useful fill-in jokes. **Price $1.** Back issues all gone except No. 15. Combination price of No. 15 and No. 16 is $1.50. **JAMES MADISON, 1052 THIRD AVENUE, NEW YORK.**

At Liberty—Versatile Character
Heavy and Juvenile Woman, height 5-7; weight 145; age 35. Quick study, and capable specialties and piano. A1 appearance on and off. **Iona Jacobs, Portsmouth, O.**

WANTED TO SUPPORT
JANE TOWNE and JOHN ADAIR
Large character and heavy man; scenic artists for parts. Others wire and mail photos. **Only the best stock people wanted.**
TRAVIS A. KIMMEL, Mgr. Kimmel's Theatre, Cairo, Ill.

AT LIBERTY
LAWRENCE SULLIVAN — Comedian, Specialties
IDABELLE ARNOLD — Ingenues
One piece rep. or stock. Both young, experienced. All requirements.
LAWRENCE SULLIVAN, Portsmouth, Ohio.

Wanted—For Permanent Stock
Leading man, leading woman, man for heavies and general business; character woman, who can play heavies, scenic artist to double stage. Two bills a week. Make your salary right, as it is sure. Send photos. **Will also buy good scripts.**
Address F. J. OBER, Manager, Miles Theatre, Miles City, Mont.

AT LIBERTY **THE GORDINIERS**
OTIS — Leads and Heavies. Age 31 years. Height 5 ft. 10½ in. Weight 160 lbs.
VERDAH — Ingenues and Soub. Age 28 years. Height 5 ft. Weight 107 lbs.
Neat dressers on and off. We are willing to earn our salary and let the man who pays them run the troupe. Single and Double Specialties if desired. Single or Joint Engagement. **Address S. O. GORDINIER, Montrose, Iowa. Indef.**

AT LIBERTY ON ACCOUNT OF SHOW CLOSING
WALTER DE LUNA — Comedy, Character or General Business. Weight 130. Height 5 ft. 6½ ins. Age 30.
LOUISE AD DEL — Ingenue or Soubrette. Weight 124. Height 5 ft. 2 ins. Age 25.
HIGH CLASS REP. OR STOCK
Have good references. Absolutely professional and do not misrepresent.
Care of Lunar, 600 Academy St., New York City

WANTED PIANIST (A. F. of M.) for TABLOID MUSICAL COMEDY. All week stands; steady work; salary absolutely sure. Lowest salary first letter; join on wire; must be sober.
BEN TOY MAJESTIC THEATRE **BUTLER, PA.**

AT LIBERTY
FOR DRAMATIC OR MUSICAL-COMEDY STOCK OR ONE PIECE
WILL ST. JOHN FINCH — 5 feet eleven inches—159 lbs.—age 36. Eccentric Comedy—Char. Heavies—Gen. Bus. A-1 Stage Director.
BERYL JEAN — 5 ft. seven inches—142 lbs.—Age 29. Characters—Gen. Bus. Prima-donna. Strong, High Soprano Voice.
Strictly sober and reliable. Long experience. Ability, Wardrobe and Appearance, the very best.
Address "HILL CREST FARM," New Franklin, Mo.

AT LIBERTY **PERCY KILBRIDE** COMEDIAN
Stock or Production. Address General Delivery, Detroit, Michigan.

Wanted to Join on Wire
WOMAN for Heavies and **General Business.** State if you do specialties and lowest salary. October 12, Easton; 13, Robinsons; 14, Masardis; all in Maine. **CLAUDE REID.**

REASER BROS. WANT QUICK
Young **Attractive Woman** for **Emotional Juvenile. Young, clever man for Juvenile lead. Young, fine looking woman for sympathetic heavy. Clever light comedian. Large heavy,** man—police inspector type. Save your time and ours if you want high salary. It's sure. Send photos—prepay wires—must have modern dress suits and gowns. One night stands. We are all right; how are you? Would like to hear from a regular agent.
Delaware, Ohio.

WANTED, AT ONCE
TUBA and CORNET PLAYERS
Double bass. Also man for "Tom Logan" and "Mose," double in band. State all. Address by letter only, **C. R. RENO, Knickerbocker Theatre Bldg., 1402 Broadway, New York.**

AT LIBERTY
AFTER OCT. 16th
Stock, Road Burlesque or Musical Comedy
COMEDIAN AND PRODUCER
Geo. (Irish) Adams
Victoria Theatre, Pittsburgh, Pa.

WANTED QUICK
Juvenile Man. Character Old Man. State if you do specialty. One nighter. State all first letter. Must join on wire. **CHAS. E. WHAPLES.** 12—Colchester. 13—Easthampton. 14—Moodus, all Conn. Can place good soubrette with specialty.

ACTS PLAYS, SKETCHES, WRITTEN, SCENARIOS and MSS. REWRITTEN.
E. L. GAMBLE, Playwright, East Liverpool, Ohio.

WANT MALE VIOLIN PLAYER
Married or single, for good town of 1,500. Play in orchestra and teach violin lessons; opportunity for right man. Only reliable and steady need apply. **JOE PEPPIE DRIDA, Athens, Wis.**

"VERY GOOD EDDIE" FOR ROAD

"Very Good Eddie" deserves the distinction of being New York's most recent champion "moving" play. It opened at the Princess, then to the Casino, then to the Thirty-ninth Street and finally sought refuge in the house of its birth. And now it is forced to again leave that theatre.

This last move is being made solely because of another previous booking at the Princess and the inability to secure another theatre for "Very Good Eddie" to move into. It will take the road on Oct. 23.

YIDDISH MUSICAL PLAYS

A novelty of the current week is the production in Yiddish of "The Broken Melody," a musical play. Standing sponsor for the enterprise is Boris Thomaschefsky, and the premier occurs Wednesday at his theatre. More than seventy players and singers participate in the performance.

On the same night at David Kessler's Theatre, "On Trial" will receive its premier in Yiddish, with Frances Adler, Jacob Adler's daughter, in the leading role.

MEGRUE PLAYS MINE HOST

Roi Cooper Megrue, co-author of "Under Sentence," entertained members of the cast and a few friends last week after a performance of the play. The playwright's mother was the guest of honor.

"SILENT WITNESS" IN YIDDISH

Otto Hauerbach's claim that "The Silent Witness" would return to New York in October was substantiated last week when H. H. Frazee disposed of the Yiddish rights of the play to David Kessler, who will present it at Kessler's Theatre, New York, within the next few weeks. Later the play will tour the Yiddish theatres throughout the country.

SHOW GIRL SUES STOCKBROKER

Margaret G. Sullivan, a show girl, has brought suit in the Supreme Court against Oscar H. Alexander, a stockbroker, for $30,000 damages for breach of promise. In her complaint Miss Sullivan alleges that Alexander is worth more than $50,000 and that he has an income of $5,000 a year and upwards. She says he promised to wed her in May, June, July and August, 1913, at various times in 1914, and on Jan. 2 and 29, and Nov. 28, 1915, but that instead he married another.

NEW THEATRE FOR BETHLEHEM

BETHLEHEM, Pa., Oct. 6.—Bethlehem is to have a new up-to-date opera house, according to the announcement made by the Kurtz Bros., the enterprising west side manufacturers. They have purchased the Otto Brunner property for the site, and the building will take up the entire lot which has a frontage of sixty feet and a depth of one hundred and ninety feet, extending back to Raspberry street, and will have a seating capacity of between 1,500 and 2,000.

GENEVIEVE ROLLO DIES

Genevieve Rollo, formerly a well-known actress and the wife of Walter Clarke Bellowes, for many years stage manager for the late Charles Frohman and other prominent American producers, died in this city during the past week.

"FOLLOW ME" CAST COMPLETED

The cast of "Follow Me," the new musical play, in which Anna Held will appear under the direction of the Messrs. Shubert, has been completed. It includes, in addition to Miss Held, Roy Atwell, Letty Yorke, William P. Carleton, Georgia Drew Mendum, Wilmer Bentley, Edith Day, George Eagan, Mabel Weeks Claflin, the Sykes Sisters, P. Paul Porcasi, Frank McCormack and Norman Charles Brace. Frank E. Tours has been engaged to direct the orchestra.

LYRIC DARK THIS WEEK

The Lyric Theatre will be dark this week owing to preparations for the showing there beginning October 16 of the William Fox film spectacle, "A Daughter of the Gods."

VENTRILOQUIST IN JAIL

Tom Edwards, the ventriloquist, was arrested last week while playing the Colonial Theatre for non-payment of alimony. Bail for the player was fixed at $2,000, but being unable to obtain it, he was taken to Ludlow Street Jail, the home of the Alimony Club.

Edwards was divorced five years ago by his wife, Flora K., being ordered to pay her $15 per week. But he only paid it for five weeks.

The ventriloquist's former wife now wants $4,080. If it is not forthcoming Edwards will remain a member of the club.

TODY HAMILTON'S CURIOS SOLD

A few of the friends of the late "Tody" Hamilton attended the sale of his effects Oct. 5. There were forty-four lots all told and they only brought $312.

AID MANAGER'S MOTHER

A number of contributions have come in to Sam H. Harrison toward the fund that is being raised for the blind and destitute mother of the late Arthur Evans, formerly stage manager of the Ziegfeld "Follies." Among them was a check for $50, sent by Henry W. Savage, who was the first to employ Evans as stage manager.

DANCER AWARDED $20,000

TRENTON, N. J., Oct. 6.—Mrs. Daisy James, of Newark, a former Winter Garden dancer, received a $20,000 verdict against the Lackawanna Railroad here. She sued in the Federal District Court for $100,000 damages. Mrs. James said she was struck by a train in East Orange, in June, 1915. Both legs were cut off below the knees.

MRS. MINNIE DUNBAR DIES

Mrs. Minnie Dunbar, for fifteen years on the variety stage in this country with the Flying Dunbars, died Oct. 4. Her husband, George W. Dunbar, also one of the company, is seriously ill in Bellevue Hospital. Due to the long illness of her husband and herself, Mrs. Dunbar died practically destitute.

ROSENQUEST MARRIES ACTRESS

BALTIMORE, Md., Oct. 4.—J. Wesley Rosenquest, Jr., son of the owner of the Fourteenth Street Theatre in New York, and a prominent theatrical manager, married Florence X. Fallon, whose stage name is Florence Darling, with the "Robinson Crusoe, Jr." company, now playing at the Academy of Music here, at 2 o'clock yesterday morning.

ALBERT VON TILZER'S HAWAIIAN SONG SENSATION
YOU KNOW BY THIS TIME WHAT A WONDERFUL HIT THIS IS. IT IS POSITIVELY STOPPING THE SHOW ON EVERY BILL
WORDS BY CHAS McCARRON and STANLEY MURPHY
OH! HOW SHE COULD
YACKI HACKI WICKI WOO
(THAT'S LOVE IN HONOLU)
MUSIC BY ALBERT VON TILZER
EVERYONE IN THE SHOW BUSINESS IS TALKING ABOUT IT
IF YOU WANT A RIOT FINISH TO YOUR ACT, PUT ON "YACKI HACKI"
THERE IS ONLY ONE HAWAIIAN HIT—THIS IS IT
BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th St., N. Y. C. CHICAGO: 145 N. Clark St.

The Clipper's HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individaul diseases.

THE PASSING OF AN "OLD TIMER"

"Mr. Warren, of the Actors' Fund, has called and wishes to speak with you," I was informed by my secretary upon arriving at the hospital several days ago. I proceeded to get into telephonic communication with Mr. Warren.

"Doctor, I wish you would please see Charley Hawkins at your earliest convenience. I only just heard that he is very ill in some rooming house over on North Clark street, and I'd like to have your opinion on his case as soon as you can conveniently give it to me." So spoke Mr. Warren, and I promised him I would call upon Mr. Hawkins within the next hour.

I was prompt.

My chauffeur opened the door of the car and permitted me to alight in front of a large rooming house on North Clark street. There was a small place at the staircase, which boasted a dilapidated chair and a small table over which hung a cardboard displaying conspicuously the word *"Office."* I inquired here and was told that Mr. Hawkins was occupying a room at the top of the house. I had to climb a number of flights of stairs and then found my way into a veritable cage which harbored the prostrate form of a man well advanced in years.

The air was stuffy in the compartment, and on a chair near the bed was a tray which held the remnants of a meager luncheon.

"Who are you?" inquired the poor old fellow. After I explained to him who I was, he allowed me to examine him. The examination disclosed a severely advanced case of leaking and decompensated heart, a marked insufficiency of the kidneys (Bright's disease) and *arterio sclerosis* (hardening of the arteries).

"This is no place for you, Mr. Hawkins," I urged.

"But," retorted the emaciated patient, "kind sir, these people here are so good to me. They charge me nothing for my lodging. I don't like to leave the place and go to the County Hospital. I—I—," and here his sentence was interrupted by a severe attack of coughing and shortness of breath. He wanted to resume his remarks, but he was too exhausted to continue.

The atmosphere that permeated the dingy sick-room cannot be adequately depicted. The picture would move a Javert, I believe. I assured poor Mr. Hawkins that Mr. Warren and I would make immediate arrangements to take him to a private institution and not to the County Hospital.

When I descended the stairs, I wondered if there were many in the profession who ever devoted a thought to the great number of actors and actresses who were famous in their days and are now scattered all over the country in alms houses, in asylums and often in the gutter. Outside of the Actors' Fund and one or two other charitable organizations, I venture to say there are few, shamefully few, who are bothering about these poor creatures. "Let them fight it out for themselves" seems to be the slogan. It is too cruel to even think of.

I was unnerved when I looked upon the cheerfully illuminated mansions on my way home and compared them with what I saw at the Clark street rooming house.

Mr. Hawkins was taken to the American Hospital and placed under proper care. The problems connected with his case were serious. He arrived there in a hopeless condition. I abhor the word "hopeless." I believe in making one comfortable at least, though his condition may be hopeless. And, sure enough, under the influence of proper care, conscientious medical attention and words of encouragement, Hawkins began to improve. He became more rational and he even smiled at me one day when I came in and insisted that he must tell me all about his successes in the years gone by and how he "made good," even in his last role in the cast of "Alias Jimmy Valentine." His sweet manner of reciting his experiences soon gathered my assistants, nurses and other convalescents around his bedside, and Charley Hawkins was, to all appearances, happy once more.

I inquired every day about the visitors who called on Mr. Hawkins, but I was invariably informed that outside of a telephone call from good George C. Warren and an occasional call from Bill Clifton and perhaps one or two others, he seemed deserted by former associations and friends of bygone days.

His improvement continued with remissions and exacerbations for over two weeks or so until the irreparably damaged parts of the human machine began to "give" and dropsy, with periods of unconsciousness, added to the picture of existing misery a sepulchral atmosphere.

The weary days and nerve-wrecking nights crawled on and digitalis and theobromine (two standbys in the doctors' armamentarium) refused to act. When Bill Clifton called the following day, he waited for me to receive direct confirmation of the ominous condition of poor Charley Hawkins.

Three days later he was dead.

The following item struck my eyes when I picked up the Chicago *Herald* this morning:

"ONCE FAMOUS COMEDIAN FRIENDLESS IN DEATH"

"Charles B. Hawkins, Noted Star of Fifty Years Ago, Dies in Hospital."

These two headings told the story. Half a century ago, they tell us, Charley Hawkins was one of America's best known comedians. Thousands have forgotten life's sordid trials while being entertained by his droll wit and humor. His life was devoted to making mankind happier, but with the passing years both fame and fortune vanished.

There are many Charley Hawkins' scattered throughout the country. We see them every day. The men and women with red blood coursing in their veins—as the common expression will have it—should make it their business to know what is going on in the ranks of those of their profession who have been "shelved" when Father Time enfolds them in his grim cloak.

The result of a knowledge of existing conditions would undoubtedly be the establishment of institutions that will care for the poor actor when he is in need and deserted. It is only too sad, but true, that one finds people ready to do the Samaritan act, without the oil and twopence! I meet such individuals every day. You meet them. But as soon as you have given them an opportunity to express their sympathies, nine out of ten forget.

We all can do something to aid.

ANSWERS TO CORRESPONDENTS

ULCER OF THE STOMACH

MR. T. I. McI., Philadelphia, Pa., writes:

DEAR SIR: I am an actor. I am 49 years of age; married, and have two daughters. The older one, 19 years old, has been told that she has an ulcer of the stomach. We, my wife and I, are constant readers of THE NEW YORK CLIPPER, and would like you to tell us, through that paper, what the outlook is in cases of ulcer. Is it curable? Thank you for an early reply.

REPLY.

Not long ago I wrote an article on Ulcer of the Stomach, for THE CLIPPER. By writing the main office in New York you may obtain a copy of the issue that contains that article. However, I wish to say that in a general way the outlook for recovery in cases of ulcer of the stomach is good. Complete cure can only be claimed when the patient has been free from stomach symptoms for a number of months at least. Relapses of ulcer attacks are frequent. Medical treatment of the proper kind (persisted in for months, if need be) is often followed by brilliant results. In bad cases and those with threatening perforation, surgery offers the only means of relief.

EXCESSIVE FLOW OF MILK

TROUPERS, Kansas City, Mo., writes:

DEAR DOCTOR: My husband and I are on the road with a show. Our baby boy is eleven months old. I have an excessive supply of milk and have weaned the baby two months ago. Please suggest something, in THE CLIPPER, that would stop the excessive supply. Many thanks for an early reply.

REPLY.

Tight bandaging of the breasts. Restriction of liquids. More solid food. Have a druggist make up the following preparation, from which you may use a teaspoonful three or four times a day:

Potassium iodide	3 drachms
Syr. of sarsaparilla comp.	1½ ounces
Water sufficient to make	3 ounces

INFLAMMATION OF THE GALL-BLADDER

MR. D. Z. McW., Sheboygan, Wis., writes:

MY DEAR DOCTOR: I was just about to decide on an operation when I thought of writing and asking your opinion in THE CLIPPER. I am 33 years of age and a juggler by profession. My whole body turned yellow some weeks ago and I did not feel bad in any way. My doctor told me that if the yellow tinge does not disappear within a week that I must be operated upon. What would you advise. Shall I or shall I not undergo the operation?

REPLY.

For simple catarrhal jaundice such as you undoubtedly have NO OPERATION is necessary. However, if there is pus in the gall-bladder as shown by repeated chills, fever, pains and loss of weight coupled with other constitutional symptoms, the story is different. Drainage of the gall-bladder is then called for. Wait a while. I believe your skin will clear up without any trouble whatever.

EFFEMINACY

INQUIRER, Cincinnati, writes:

DEAR DOCTOR: Can anything be done for effeminacy?

REPLY.

That depends upon a number of factors. In some cases a great deal may be accomplished.

FLOW AT MENOPAUSE

MISS D. B. N., Detroit, Mich., writes:

DEAR SIR: My mother and I are traveling together. I am in vaudeville. She has been with me since I went upon the stage. I love her dearly. She is now 48 years of age and is suffering from peculiar hemorrhages. I am alarmed. We are constant readers of THE CLIPPER, and would like to know, through the health department of that paper, what it may mean and what you would suggest doing. Thanks for an early reply.

REPLY.

Get busy and take mother to a first-class physician and have her examined thoroughly. Hemorrhages at this particular period of life may be forerunners of cancer. Timely action is the only thing worth while and procrastination invariably leads to serious consequences. It will not hurt to have a first-class opinion. It may be only an ordinary bleeding, and I hope this is the case. If not—"a stitch in time will save nine."

CLEFT-PALATE

MR. E. N., New York, N. Y., writes:

DEAR DOCTOR: Our baby was born with a cleft palate and hare-lip. Of course, it is understood that this can only be repaired by an operation. I would like to inquire when the operation should be performed. Will look for a reply in THE NEW YORK CLIPPER. Many thanks, etc.

REPLY.

Some surgeons operate on these cases while the child is still very young; others wait for a while. I am in favor of waiting for a time, when the child is stronger and the operative risk is diminished. The operation should be performed in two stages. At the first sitting, the hare-lip; at the second sitting the cleft palate should be repaired.

DOUBLE PUS-TUBES

CHORUS GIRL, Minneapolis, Minn., writes:

DEAR DR. THOREK: I am with a burlesque show. For the last three seasons I have been bothered with pus-tubes. I am laid up very often with much pain in the sides. Whenever I get to a town and I feel ill I seek a local doctor who usually fixes me up for the time being. I had a severe attack of pain last week and had to quit working. The doctor said I must be operated upon. I have decided to have myself cared for. Please advise me, through THE CLIPPER, whether the operation is dangerous. How long will I have to remain in the hospital and what chances are there for a cure. Thanks for an early reply.

REPLY.

The disease is more dangerous than the operation. If you let matters run on you are standing an excellent chance to develop peritonitis. If skillfully performed, you need not worry. You will make a good recovery. Count on being in the hospital for at least two or three weeks. It is better to do that than to get seriously ill in some tank town and take your life into your hands.

CURE FOR LEAKING HEART

MR. L. H. A., Seattle, Wash., writes:

DEAR DR. THOREK: I am a singer, 29 years of age. I feel splendid physically, and never dreamt there was anything the matter with my heart until the other day when I had myself examined for life insurance. They told me that I have a leaking heart. What I would like to know is whether such defect can be cured, and how it is that I have no symptoms whatsoever. I am not a bit worried or nervous and I want your opinion on my case. I shall be very grateful, indeed, for a reply in THE CLIPPER.

REPLY.

There are thousands of people who have leaking valves and do not know anything about it. Nature compensates such defects, and persons live their natural lives without even suspecting that they have a leaking valve. Of course, in a measure, it may be a good thing for you to know that you have a physical defect, which means nothing serious if you will take care of yourself. I hope you will do this. The actual repair of a leaking heart valve, by medical or other means, is at present impossible. Forget your heart—just lead a normal life and you will be all right.

"UNDER SENTENCE" IS MELODRAMA AND FARCE COMBINED

"UNDER SENTENCE"—A play in three acts by Irvin S. Cobb and Roy Cooper Megrue, presented at the Harris Theatre, by Selwyn and Co., Oct. 3, 1916.

CAST.

Katherine	Janet Beecher
Copley	Felix Krembs
Jewett	George MacQuarrie
Shaunnessy	Stephen Denbeigh
Mike	T. P. Gunn
Fagan	E. G. Robinson
Tony	Thomas Mitchell
Kid	Frank Morgan
Stroud	E. H. Dresser
Egan	Joseph Haytor
Jennings	George Wright, Jr.
Blake	George Nash
Fleming	Harry Crosby
Pratt	Lawrence Eddinger
Strauss	John A. Boon
Jones	Gerald Oliver Smith
An Official	H. W. Pemberton

When Irvin S. Cobb and Roy Cooper Megrue began writing "Under Sentence" they should have had a disagreement and each gone his own way, for it is probable that each would then have written a play, one a farce and the other a melodrama, both much better than the fruit of their collaboration. "Under Sentence," presented at the Harris Theatre by Selwyn & Co. during the past week, is neither fish nor fowl.

Starting off with an act in which the horrors and cruelties of Sing Sing Prison are displayed, it works into a second act of real peppery melodrama such as people like to pay two dollars to see. Then though, it slips backward and in a third act reveals itself as very poor farce. There is not enough of either, however, to deeply impress one.

Jim Copley is one of those cashiers we read about who is sent to Sing Sing for the "copping" that somebody has done, the latter, in this case, being John W. Blake, a powerful banker who rides about the world in automobiles purchased with the profits received from wrecking a big securities company.

He has a faithful wife, however, who, in the second act, confronts Blake in his own home, and, after causing him to make damaging admissions, signals to a detective who is in the banker's employ as a servant and the highly polished handcuffs snap over his wrists as the curtain rises and Miss Janet Beecher cries: "I've got you now, John W. Blake."

The second act is good. It would interest both a Fifth Avenue society man and a Tenth Avenue truck driver. George Nash played the part of Blake, which is the same as saying that it could have hardly been improved upon.

With Blake in prison and Copley out, the third act develops into a nice tea party. The former convict, who wore a Times Square hairdressing, all oily and shiny, throughout his years in Sing Sing, is now the main spirit of a home for reformed thugs and murderers, and, by some means never revealed, secured a pardon for Blake, who, during his stay "up the river" has elected a governor from his cell.

WHAT THE DAILIES SAY

Sun—*A thriller.*
World—*Old-time melodrama.*
Tribune *Preposterous.*
Herald—*A success.*
American—*Melodrama.*
Times—*Beginning is melodrama.*

CAROLINE GRAVES DEAD

Caroline Hentes Graves, in private life Mrs. Sheppard S. Friedman, died last week at Mount Sinai Hospital. Death resulted from an operation performed for appendicitis.

Mrs. Friedman was well known for her musical comedy work and was the wife of Sheppard S. Friedman, a writer for the *Evening World*. Interment took place at Mt. Kisco, N. Y., on Friday last.

"LE POILU," WAR-TIME OPERETTA, RECEIVED WITH ENTHUSIASM

"Le Poilu," a musical operatic comedy, fresh from Parisian triumphs, made its bow to a New York audience at the rejuvenated Garrick Theatre last Monday night. If you had not just stepped off Broadway, you could scarcely have believed that you were in a New York theatre, for the atmosphere was entirely French. Dainty French ushers, garbed attractively in costumes of the tri-color, a typical French audience, and a play spoken almost entirely in French, gave an unmistakable continental flavor. At the close of the first act enthusiasm ran riot. The audience rose to join the actors in singing the "Marseillaise," as French flags waved triumphantly.

But this does not tell you what "Le Poilu" is about. "Poilu" is the French word for "bearded" or "hairy." "Le Poilu" is the unkempt French soldier in the trenches, to whom every loyal French girl sends gifts and love letters. She appoints herself his godmother. The "Poilu" in this story is Robert Valdier, who comes to visit his godmother, Suzanne Le Tilloy, whom he had never seen. Suzanne's grandmother receives him, pretending that she is the object of his affections. Suzanne enters disguised as a maid, and wins the admiring glances of Robert. The kind old lady (really she is very young and charming) consents to their marriage, after the ruse is revealed.

So much for the bare plot. There were some dozen or more interpolated numbers, the best of which were "For You and Me" sung by Marguerite Deschamps, a talented young lady; "Sainte Suzanne," by Madeline D'Espinoy, who was not happily cast for the role of the seductive Suzanne, although she sang well; Chanson "Patriotique" sung by Jeanne Maubourg, late of the Metropolitan Opera Co., who sang and acted magnificently and carried the first act to a successful climax; and "Couplets à Cupidon" a duet by Mlle. D'Espinoy and André Bellon, who was the "Poilu," characteristically French in gesture and manner. Others deserving of mention are Alice Marin as a maid; Pierre Mindaist as the Colonel; Gerard Viterbo as Féduzee, the funny orderly, and Emile Detramontas as Justin. The music was pleasing in parts, but not characterized by a great degree of originality; much of it was decidedly cheap.

WHAT THE DAILIES SAY

Sun—*A fine patriotic production.*
American—*"Le Poilu" French operetta, charming.*
Times—*Stirring and melodious entertainment.*
Tribune—*Witty farce.*
Herald—*Music is charming.*

"BETTY" AUSPICIOUSLY OPENED AT GLOBE HITCHCOCK THE STAR

"Betty"—A musical comedy in three acts, presented at the Globe Theatre, Oct. 2, 1916.

Cast

Duke of Crowbridge	Joseph Herbert
Gerard, The Earl of Beverly	J. Santley
Lord D'Arcy Playne	Raymond Hitchcock
David Playne	Master Lowrie
The Hon. Victor Halifax	Henry Vincent
Achille Jotte, a dressmaker	Peter Page
Hillier, a butler	Sam Burbank
Alf, a page	Master Crumpton
Cedric	Alan Fagan
Lathers, a valet	Eugene Revere
Dora, Countess of Playne	Kather'e Stewart
Chiquette	Justine Johnstone
Estelle	Eileen Dennes
Mrs. Rawlins	Verda Shelberg
Jane	Marion Davies
Betty	Ivy Sawyer

"Betty," the new musical play in which Raymond Hitchcock is starring this season, opened at the Globe Theatre on Tuesday evening of last week, and scored a big success. Mr. Hitchcock is to be congratulated on his new vehicle, which furnishes him the best part in which he has been seen for some time. The piece is beautifully staged, the story is unusually well brought out, the music good, and the production altogether is most pleasing.

The story deals with the adventures of the twenty-one year old cousin of Mr. Hitchcock, who prefers a life of pleasure surrounded by beautiful young women to the marriage upon which his stern old father has set his heart. In the attempt to force his son into matrimony, the father threatens to disinherit him unless he marries immediately. Angered by this threat, the son proposes to "Betty," a maid in the house, who accepts. The father does not feel the displeasure he pretends, realizing that "Betty" is a good and virtuous as well as a very lovely girl. The marriage takes place, and the bridegroom sends his bride into the country alone. Some time later, when she has become the reigning success of the London season in her new position, they meet again and discover that they love one another.

Joseph Santley played the role of the young adventurer in his own graceful and pleasing way. His dancing was a delight, as always. Seldom has he given a more finished performance. Ivy Sawyer, in the role of "Betty," was altogether charming.

Raymond Hitchcock, as Lord D'Arcy Playne, a sort of "bachelor cousin," was a joy.

WHAT THE DAILIES SAY

Sun—*A typical English comedy.*
World—*Tasteful entertainment.*
Tribune—*Mixture of good and bad.*
Herald—*Full of melodies.*
American—*"Betty" scores success.*
Times—*Humor, sentiment and music thin.*

CORT West 48th St., Phone Bryant 46. Evs. at 8.20. Mats. Wed. & Sat. 2.20. Oliver Morosco's great laughing success
UPSTAIRS AND DOWN
By Frederick & Fannie Hatton, authors of "Years of Discretion" and co-authors of "The Great Lover."

B. F. KEITH'S **PALACE** Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25-50-75-$1-$1.50
JACK NORWORTH, NATALIE ALT, Emmet Corrigan, Greater Morgan Dancers, Avon Comedy 4, Al Herman, Mike Donlin and Marty McHale, The Reals, Alaska Trio.

BELASCO West 44th St. Evgs. 8.30 Mats. Thurs. & Sat. at 2.20
2d YEAR DAVID BELASCO presents
THE BOOMERANG
"Booms laughter market."—EVE. MAIL.

HIPPODROME
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15; Mat. every day, 2.15.
"THE BIG SHOW"
STAGED BY R. H. BURNSIDE
With the Incomparable PAVLOWA
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES 1000 PEOPLE
World's biggest show at lowest prices.

NEW AMSTERDAM THEATRE, W. 42d St. Evgs. at 8.15. Mats. 2.15
KLAW & ERLANGER'S New Musical Comedy
MISS SPRINGTIME
By EMMERICH KALMAN, Composer of "SARI."

HUDSON THEATRE, West 44th St. Evgs. 8.20. Mats. Wed. & Sat.
"The Gladdest Play in All the Glad World."—Telegram.
POLLYANNA

COHAN & HARRIS (FORMERLY CANDLER) Evgs. 8.15. Mats. Wed. & Sat. at 2.15.
COHAN & HARRIS present **THE INTRUDER**
A Drama by CYRIL HARCOURT, Author of "A Pair of Silk Stockings," "A Lady's Name," Etc.

FULTON W. 46th St. Evs. at 8.20 Mats. Wed. & Sat. 2.20
WILLIAM HARRIS JR. presents
"ARMS AND THE GIRL"
A Comedy by GRANT STEWART and ROBERT BAKER.

EMPIRE B'WAY & 40th ST. Evs. 8.15 Mats. Wed. & Sat. at 2.15
CHAS. FROHMAN CO.....Manager
CHARLES FROHMAN CO. Presents
MARGARET ANGLIN
In the New Comedy **CAROLINE** By Wm. Somerset Maugham

LYCEUM 45th St. & B'way. Evs. 8.15 Mats. Thurs. & Sat. 2.15
CHAS. FROHMAN CO. presents **OTIS SKINNER**
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MISTER ANTONIO By BOOTH TARKINGTON

RIALTO B'WAY & 42d STREET Continuous from noon daily
BESSIE LOVE in
"SISTER OF SIX"
TOPICAL, EDUCATIONAL, SOLOISTS AND INCOMPARABLE RIALTO ORCHESTRA.

ELTINGE THEATRE, W. 42d St. Evs. at 8.30 Mats. Wed. and Sat. at 2.30
A. H. WOODS presents
CHEATING CHEATERS
By MAX MARCIN.

GEO. M. **COHAN'S** THEATRE, B'WAY & 43d ST. Evs. 8.30. Mats. Wed. & Sat. at 2:20
KLAW & ERLANGER.....Managers
DAVID BELASCO Presents **SEVEN CHANCES**
A comedy, by ROI COOPER MEGRUE.
"Exceptionally Funny"—World

REPUBLIC THEATRE, W. 42d, St. Evs. at 8.30 Mats. Wed. and Sat. at 2.30
A. H. WOODS presents
HIS BRIDAL NIGHT
With the DOLLY SISTERS
By Lawrence Rising. Revised by Margaret Mayo.

GAIETY BROADWAY & 46th ST. Evs. at 8.15. Mats. Wed. & Sat. at 2.15
TURN TO THE RIGHT
By WINCHELL SMITH and JOHN E. HAZZARD

COLUMBIA THEATRE
BWAY., 47th STREET, N. Y.
FRED IRWIN'S MAJESTIES

CIVILIZATION
"Stupendous and Wonderful."—Tribune.
PARK THEATRE TWICE DAILY 2.15 and 8.15

ACTORS PROMISED AID TO GET VOTES

Chairman Oscar Straus, of the Public Service Commission, Gives Actor Hope of Exercise of Franchise.

The cause of the actors of this State who are anxious to obtain the passage of a constitutional amendment permitting them to vote wherever they may chance to be in the State on Election Day, regardless of registration restrictions, was given an impetus last week at a meeting of the Actors' Equity Association in the Hotel Astor.

Chairman Oscar Straus of the Public Service Commission, one of the speakers of the occasion, said that the absent voters measure which had been defeated some time ago in the Legislature, deserved another hearing, and if the Equity Association would lend its efforts toward interesting the stage in general in the movement, he would personally see to it such a hearing was obtained, even if he had to go to Albany himself to do it.

The meeting was held for the purpose of formulating plans to institute action toward obtaining such a hearing, and Chairman Straus' remarks were greeted with prolonged cheers. Mr. Straus told the actors their profession was always the first to recognize need and to answer the call for assistance from any way in life, and, therefore, deserved consideration at the hands of other citizens.

Other speakers were Dudley Field Malone and Mrs. James Lees Laidlaw.

ELTINGE BUYS HOTEL

Julian Eltinge has purchased a hotel on Brandt Lake in the Adirondacks, which will be conducted by his father, Joseph Dalton. It will be known as Brandt Lake Inn, and will be run as an all-year resort. Mr. Dalton is an experienced boniface.

POONTON RETURNING EAST

James Poonton, the well known advance agent, who has been in Arizona for his health since last December, sends word that he will leave Tucson for New York on Oct. 18.

"BEN HUR" IN REHEARSAL

"Ben Hur," as announced in these columns several weeks ago, is to be revived this season by Klaw & Erlanger and Joseph Brooks. Rehearsals are now on and the company will be ready for the road about the first of November. A tour of the Middle West will be made.

"NOTO" PASSES AWAY

"Noto," a Japanese comic opera, by Mary Lee Wertheimer, which was given a trial performance in Hartford, Conn., has joined the storage warehouse brigade. After the first performance its promoters decided it would be futile to continue it. All bookings were canceled and the members of the company returned to New York.

LONG ISLAND HOME FOR CRAVEN

Frank Craven has bought a waterfront plot in the Great Neck estates section at a reported price of $7,500. Mr. Craven has had plans drawn for a New England Colonial house for the plot. Ernest Truex also bought a plot on Vista Drive, Great Neck estates, adjoining his house.

UKULELE MAKERS PROSPER

HONOLULU, Oct. 5.—The ukulele craze in the United States is making Hawaiian manufacturers rich. At the end of August, 1915, manufacturers of ukuleles in the Hawaiian Islands were turning out about 500 or 600 instruments per month. At the end of August, 1916, the output was extended to 1,600 per month, with demands from mainland music dealers which could not be met.

There are eight principal manufacturers of ukuleles in Honolulu, with a scattering of instruments coming from small makers in the other islands. Each manufacturer has turned his small work shop into a factory, adding new workers and increasing the plant as rapidly as possible.

TWENTY-FIVE YEARS AGO

M. B. Curtis was accused of shooting Policeman Grant in San Francisco.

Agnes Herndon toured in "La Belle Marie."

Peck and Fursman sent out "All in the Family."

The New York Phonograph Company phoned a long distance record to Saratoga, N. Y.

"Down on the Farm" was the song.

Mme. Zazel did the leap for life with the Forepaugh Show.

Nettie Huffman was with the Night Owls.

Maggie Mitchell appeared with "Little Maverick."

New Plays: "Dolly Varden" with "Patti Rosa"; "Quack, M. D."; "Little Lord Fauntleroy"; "Paradise Flats"; "Thermidor"; "New York Day by Day"; "Irish Honor"; "Judith, a Daughter of Israel"; "Nero"; "The Waif of the Sea"; "Jack Royal of the 92nd"; "Lord Rooney"; "The Marquis' Wife"; "A Jolly Surprise"; "Another Man's Shoes"; "Down on the Farm"; "Gabrielle"; "The Devil's Editor"; "The Dwarf's Wedding."

M. Witmark secured an injunction restraining Frank Tousey from publishing an infringement on "The Picture that is Turned Towards the Wall."

Charles Cowles played the Stranger in "A Hole in the Ground."

"TWIN BEDS" TOURING

CHATHAM, Ont., Oct. 5.—The Western company of "Twin Beds" has opened its season under the direction of A. S. Stern and company. The cast included J. M. Morrison, Luis Alberni, William Weston, Marguerite Risser, Antoinette Rochte, Bess Stafford, Martha McGraw, John Coughlin, carpenter; Fred Black, properties; F. Shelling, electrician; Louis Miller, advance representative, and Felix Risser, manager.

FIELD SUIT OFF CALENDAR

The $10,000 suit of Al. G. Field against the Trenton Theatre Building Co. on the ground of breach of contract, has been removed from the calendar in the United States District Court. This action followed a conference of counsel at which it was announced that Mr. Field was in the West and could not attend a trial for some time. A new date will be set.

STERN SEEKS SEPARATION

Harold Stern, an orchestra leader, is suing his wife, Estelle, for separation, alleging cruelty. Mrs. Stern filed a counter claim for separation, asking $75 a week alimony and counsel fees of $750.

DON'T BE A RIP VAN WINKLE.
WAKE UP!
Shake the rafters with these half-dozen high-voltage Musical Hits

That Electrical Sensation From the West
PRAY FOR THE LIGHTS TO GO OUT
The Most Talked-of Coon Shout in Decades
Eclipses Its Great Forerunner "Ballin' the Jack"

MY OWN IONA
The Hawaiian Hit that Swept America Like a Cyclone.
Gilbert, Friedland and Morgan, at Their Best
Sung by Vaudeville's Foremost Headliners

SHADES OF NIGHT
Songdom's Peerless Favorite
Superb Companion to "The Glow Worm"
By L. WOLFE GILBERT and ANATOL FRIEDLAND, the Writers of "My Little Dream Girl" and "My Sweet Adair."

TENNESSEE BLUES
The "Blues" Which Is In Every Live Singer's Repertoire!
A Sad Sweet Melody of Intoxicating Charm.

OUT OF THE CRADLE INTO MY HEART
Gilbert & Friedland's Fascinating Ballad Success.
Replete with Sparkling Seductive Strains of the Unforgettable Kind

THE WORLD IS HUNGRY FOR A LITTLE BIT OF LOVE
The Western Novelty Gem
Lassoed After Keen Competition.

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"WILL UND WIEBKE," NEW GERMAN PLAY SEEN AT BANDBOX

In accordance with its policy of changing the programme weekly, a new play "Will und Wiebke," a four-act comedy by Fedor von Zobeltitz, was presented at the Bandbox the past week by Managers Rudolph Christians and Hans Bartsch.

While somewhat old-fashioned, the plot is evolved cleverly and contains many humorous complications and situations, though, naturally, it is hardly brilliant enough to vouchsafe the desire to hear it twice, i. e. once from the prompter's box and once from the actors, an ordeal forced upon the audience.

In fact, in a house of such diminutive dimensions as the Bandbox, the prompter ought to be done away with altogether, which, however, would necessitate the cast's being letter perfect. In this case almost everyone was far from it.

The two principal parts, those of Count Will von Preysingk and the orphan girl Wiebke, were played by Heinrich Marlow, one of the old favorites of our German theatre goers, and Margarete Christians. Herr Marlow played as well as ever, though his makeup was somewhat too young, and at times, especially in the third act, he exaggerated just a little. Frl. Christians presented herself for the first time in a really big part and while she might have displayed a little more temperament and fire, her youth and beauty, two powerful allies, and her splendid costumes, were effective in making the audience overlook this lack. In time, this novice may develop into a valuable member of the ensemble.

Clairette Clair, who is taking care of the old ladies' parts, played well, and her pleasing and dignified appearance are valuable assets. Anni Rub-Foerster did well in her part and looked exceedingly pretty and well-dressed. Wilhelm Muelhan showed the necessary reserve and discretion in the portrayal of the overripe, and finally discarded, lover. Hanns Unterkircher, Emil Hess, Ernst Holznagel, Bruno Schlegel, Margarete Tarau, Otto Meyer and Curt Manthey took good care of their respective smaller parts.

ALICE BUTLER WITH TREE

Alice Butler, late of stock, will appear in Shakespeare this season, having been engaged to support Sir Herbert Tree, whose company will open at the Hollis Street Theatre, Boston, two weeks hence.

WALLACE PLAYERS MOVE

PEORIA, Ill., Sept. 30.—Morgan Wallace Players, whose season at the Majestic here was brought to a close, owing to the burning of the theatre, opened Sunday, Oct. 1, at the New Grand, Sioux City, Ia.

WIKOFF ON ROAD TO RECOVERY

SPRINGFIELD, O., Oct. 9.—Will J. Wikoff, character actor and stock director, who has been confined at his home here since August 19 with a severe spell of sickness, is well on the way to recovery and expects to be back in harness in the near future.

NORTHS ANNOUNCE NEW ARRIVAL

TOPEKA, Kan., Oct. 7.—Mr. and Mrs. "Ted" North, with the Theodore Lorch Stock Co., announce the arrival of Edward Ernest Oct. 3. The company is playing an indefinite engagement at the "Hip" Theatre.

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DEATHS

ANTHONY REIFF, one of the founders of the Philharmonic Society and the oldest surviving member of the Society, died Oct. 6 at his home in this city. The deceased was one of the leading musicians here for many years and became an operatic leader at the age of eighteen. He introduced grand opera in Australia, and was with the original Gilbert and Sullivan opera companies. Mr. Reiff wrote the music for the original "Humpty Dumpty," and the incidental music for the Forrest and Booth productions. As a boy he was a member of Jenny Lind's Orchestra at Castle Garden. Mr. Reiff was a former president of the Musical Mutual Protective Union and was the oldest living member of the American Institute.

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HENRY WOODRUFF, a well known actor, died Oct. 6, at the Hotel Algonquin, this city. The deceased was born in Jersey City, N. J., in 1870 and made his first stage appearance in "Pinafore" at the age of nine. In 1887 he joined A. M. Palmer's company in "Jim, the Penman." Later he gained stellar honors in "Brown of Harvard" in which he appeared for several seasons.

HARRY KENNEDY, of Kennedy & Quatrelli, died Sunday morning, Oct. 1, in Jersey City and was buried Tuesday, Oct. 3, in the Bay View cemetery, Jersey City.

ROWLAND HILL MAYLAND, manufacturer of musical instruments in Brooklyn, died last week at his home in Freeport, L. I., aged sixty-eight years.

COL. W. B. STODDARD, father of Burt Stoddard, and himself well known in the profession, died September 25 at New Britain, Conn., aged seventy-seven years.

CHARLES W. ALLISON, former superintendent of the Actors' Fund Home, on Staten Island, died October 6 at the Edwin Forrest Home, Holmesburg, Pa., from cancer of the throat.

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MOTION PICTURES

LAEMMLE TO START NEW FILM COMPANY, IS REPORT

President of Universal Will Shortly Branch Out As Head of Own Concern, Trade Circles Hear—Is Now in Chicago, Officers State

Carl Laemmle, president of the Universal Film Co., will soon head a new moving picture organization, if reports among people in the business turn out to be true. An attempt to verify the story at the Universal offices was unsuccessful, it being stated that Mr. Laemmle was the only man who could discuss the matter and that he was in Chicago.

Considerable color was extended the report by film men who profess to understand conditions past and present in the picture field, because of the numerous changes that have occurred in the managerial policy of the Universal since the Spreckels' Sugar interests became strong in the organization.

H. O. Davis is the representative of the Spreckels' Universal stock holdings. Rated as an efficiency engineer, with headquarters at Universal City, Cal., Davis receives $100,000 a year for his services as the U's general manager.

One of the first reforms inaugurated by Mr. Davis after accepting the managership was the issuance of an order calling for the entire roster of camera men, players and directors on the salary roll to report for duty at the hitherto unheard of hour of eight A. M. Naturally, the drastic ruling caused the actor folk much uneasiness and not a little inconvenience.

Some of the big stars even went so far as to kick over the traces. Later some of them ceased to be connected with the Universal.

Whether the aforementioned artists quit in a huff or were discharged has been a topic of conversation for those curiously inclined even since the order went into effect.

The erection of the Universal's Fort Lee studio, now rented to another picture concern, it is said, caused considerable discussion between conflicting factions in the company. When the Universal decided to transfer its producing activities to the Coast last spring, Matt Moore went along with what remained of the New York stock organization.

Moore's trip to the Coast was made for the purpose of finishing several scenes of "Twenty Thousand Leagues Under the Sea," a multiple reeler the Universal has been working on for several months.

The cost of transporting the people, with considerable added for sets, etc., it is claimed ran up to $48,000. But two scenes were made on the Coast for the submarine picture and later these were eliminated.

Outwardly, while everything is calm, there seems to be an under current working vigorously in the neighborhood of Forty-eighth Street and Broadway.

Laemmle, Pat Powers and R. H. Cochrane started the Universal four years ago. Should Laemmle change his base of picture making operations it would not be surprising if Cochrane and one other film man not connected with Universal but much in the public eye of late, were associated with him.

JOE SCHENCK A MAGNATE

Jos. Schenck, general manager of the Marcus Loew enterprises, was added to the ever growing list of film magnates last week through the launching of Norma Talmadge as an independent screen attraction. He is the president of the newly organized Talmadge Film Corp., whose maiden entry will be a multiple reel adaptation of David Graham Phillips' successful novel "The Price She Paid."

Edgar Selden negotiated the deal. The concern will maintain offices with and distribute its product through Selznick Enterprises, Inc.

TWO ROMEOS

A double assortment of Romeos will make ardent love to a like number of Juliets in picture theatres this week. Fox has one in five reels, featuring Theda Bara, while Metro will release the other, a ten part production, said to have cost $200,000 to make.

Bushman and Bayne play the title roles in the Metro picture, the cast of which also contains the descendants of some of the world's greatest histrionic geniuses. The list includes the names of Booth, Sothern, Kemble and Mantell.

MORE MOVIE MILLIONS

Standard Film Industries, Inc., was awarded a charter by the Secretary of the State of Virginia Oct. 7. The latest picture organization is capitalized at $10,000,000. Louis B. Jennings is president and the directors include the following well known financiers: Anthony J. Drexel, Philip O. Mills, Eliot Norton and Geo. R. Hurty.

The corporation is the result of a merger of the American Film Laboratories, Inc., and the American Motion Pictures Corp. There is a possibility that the new Standard company will acquire two large producing concerns now actively engaged in turning out film.

GENERAL LOSES ANOTHER

Beginning Oct. 29 the Hughie Mack comedies hitherto released on the General Film Program will be distributed through the Vitagraph's own exchanges, formerly known as the V. L. S. E. organization. This latest move on the part of the Vita in removing the Mack pictures from the General list would apparently indicate that the concern will ultimately withdraw all of its releases, following the example of Geo. Kleine and Pathe.

NO MACHINE COMBINE

The report of a combination of the Nicholas Power Co. and Precision Machine Co., said to be the forerunner of a general amalgamation of the principal makers and jobbers of picture theatre equipment in the United States, is all wrong, according to a denial issued by a representative of the Power Co.

A theatrical paper printed the rumor, declaring that the Morgan money interests were behind the proposed combination of Power and Simplex.

FORD NOMINATES INCE

Henry Ford, auto maker for the masses and ardent pacifist, has signified his intention of nominating Tom Ince as a candidate for the Nobel Peace Prize. Ford believes that Ince should be accorded the honor because of having produced "Civilization."

The week after the spectacle was put on in New York Ince received a call to show the film in Detroit and Ford paid $1,000 for the privilege of giving it the once over. Whether or not Ford's interest in Tom Ince's achievment will result in a business relationship is still a matter of conjecture.

SUCCESS MAY START

The presence in New York last week of two men interested in the Success Film Corp., a concern that started out to do big things, at least on paper, several months ago, but which abruptly stopped making further announcements of its plans, gave the gossips of filmdom a chance to indulge in a little guessing.

It was definitely ascertained after the numerous rumors had been discounted that the Success Corp. will start producing within a fortnight. The reorganization of the company is nearing completion and when accomplished the original plans will be carried out.

JERSEY CONVENTION

The M. P. Exhibitors' League of New Jersey held its first convention Oct. 8. Achtellstetter's Hall in Newark was the place chosen for the initial session of the recently formed league and over 500 picture showmen were in attendance.

Addresses were made by Lee Ochs, national president; Rev. Dr. Howard, of the Halsey Methodist Church, and Dr. Diefendorf, who spoke against Sunday shows. The Jersey league appointed a committee to see the Governor and local officials throughout the State on the questions of censorship and Sabbath observance.

UNICORN CHANGES HANDS

A thorough process of reorganization finds the Unicorn Film Service Corp. with a new set of officers and a radical change of policy. With the transfer of stock control. Ike Schlank became president; Fred B. Murphy, vice-president; P. A. Chase, treasurer, and Harry A. Palmer, secretary. In addition to the two and three-reel subjects handled by the old regime a five-reeler will be made a feature of the monthly output. In line with the progressive plans of Unicorn John Henry Goldfrap has been appointed director of publicity.

CHURCHMEN OBJECT TO FILM "CHARITY"

Catholic Prelates May Seek Aid of License Commissioner. Picture Recalls Recent Controversy.

Frank Powell's film production of "Charity" has stirred up strong opposition on the part of Catholic Church authorities, who it is claimed see in the picture a rather striking resemblance to conditions alleged to exist in New York charitable institutions. While the truth of these allegations remained somewhat obscured in the testimony brought out at the recent investigation, the churchmen feel that the film sets matters forth in a manner hardly in accordance with the facts.

When the "Charity" film was shown at the New York Theatre a couple of weeks ago, Monsignor Dunn, head of the N. Y. Diocese and Father Wm. Farrell were invited to witness the exhibition. After the showing the priests voiced their disapproval in no uncertain terms.

License Commissioner Bell according to a representative of the Frank Powell Productions Co. declared he would stop "Charity" in the form it appeared at the N. Y. Theatre if it was announced for exhibition at any house within his jurisdiction.

As a result of Bell's edict the film was re-cut and edited last Friday. Whether "Charity" in its revised form will overcome the objections of the Catholic prelates and the License Commissioner remains to be seen.

SOUNDING CANDIDATES

The National Association of the Motion Picture Industry made two distinct attempts to pin the presidential candidates down to something approaching a definite stand on the question of Federal censorship last week. A delegation consisting of Carl Laemmle, Wm. A. Brady, W. W. Irwin, Pat Powers, Wm. L. Sherrill and several other factors in the film world journeyed to Washington and presented their side of the case to President Wilson.

The chief executive listened attentively to the arguments offered against censorship, but skillfully managed to refrain from committing himself. Candidate Hughes was likewise waited upon by a committee of film men, but outside of asking a few questions evidenced no real indication of his attitude.

PETERS WITH MOROSCO

House Peters signed up with Oliver Morosco for a term of years, Oct. 9. Peters who is rated as one of the best drawing male stars now engaged in screen work will receive a salary for his services that should make the English income tax collectors grin, when they start fixing up the rolls for 1917.

JAMES KIRKWOOD MARRIED

James Kirkwood, presently directing for Mutual, was married Oct. 9 to Gertrude Robinson. The ceremony was performed in Los Angeles, where the couple will make their home for the time being. The bride is a well known screen actress.

FEATURE FILM REPORTS

"THE REVOLT"

Peerless. Five Reels.

Released Oct. 2 by World.

Cast.

Anna Stevens.....Frances Nelson
John Stevens.....Arthur Ashley
Nannie Stevens .....Madge Evans
Lena Schmidt.....Clara Whipple
Mrs. Schmidt.....Miss Burneister
James Turner.....Frank Beamish
Dr. Goode..... .....George MacQuarrie
Eva Essex.....Ada Price

Story—Adaptation of Edward Locke's novel. Scenario by Frances Marion. Modern problem play with some sex interest and considerable melodrama. Barry O'Neil, director.

Action—Interesting. Good situations.
Continuity—Smooth.
Suspense—Well sustained.
Detail—Right.
Atmosphere—Convincing.
Photography—Up to standard.

Remarks.

"The Revolt" presents on the whole a good, substantial dramatic entertainment relating a story of every day life in a manner that holds all the way.

Frances Nelson as a young shop girl whose material view of worldly affairs leads her into serious difficulties, registers satisfactorily. Arthur Ashley gives a convincing portrayal of a well meaning but excessively temperamental husband, Clara Whipple stands out as a woman whose wickedness is due to environment

Box Office Value.

One day large cities. Fair advertising. Feature Ashley, Nelson and Whipple. Locke's magazine reputation might also pull some business in the better houses.

"HER FATHER'S SON"

Morosco. Five Reels.

Released Oct. 9 by Paramount.

Cast.

Frances Fletcher.....Vivian Martin
Lieut. Richard Harkness..Alfred Vosburgh
Wm. Fletcher.....Herbert Standing
Betty Fletcher.....Helen Jerome Eddy
Mammy Chloe.....Lucille Ward

Story—Written for screen by L. V. Jefferson. Romantic comedy drama. Civil war period. Very light story lacking in dramatic interest. Wm. Taylor, director.

Action—Rather slow.
Continuity—Even.
Suspense—Never enters.
Detail—Fair.
Atmosphere—Good and fair.
Photography—Very good.

Remarks.

"Her Father's Son" seems to have been written with a well defined object in view. Said objective being Vivian Martin's ability to wear boys clothes and appear cute in same.

The picture is absolutely devoid of anything approaching real drama, and the director fell down heavily once or twice on detail. For example, a scene depicting a general's tent in Civil war time looked exceedingly like the model camping outfits which can be purchased ready to use in any sporting goods store.

The soldiers and other characters, too, had a decidedly modern appearance, and did not suggest people of Civil war days.

A man and horse fall from a bridge into a stream was very well executed.

Box Office Value.

One day. Advertise fair. Any class of house.

MUNRO SUES TRIANGLE

CINCINNATI, Oct. 7.—Wallace Munro, who was here in advance of the "Cohen's Revue 1916," filed affidavits and petitions preparatory to entering suit against the Triangle Film Company in New York.

Munro charges the company violated the copyright law in presenting "Flirting With Fate," which he claims was taken from his play, "The Last Straw."

TAUBER SUES BERNARD

Sam Tauber brought an action against Barney Bernard in the Supreme Court of New York Oct. 8 alleging that the comedian owed him $2,000. Said sum is supposed to represent the balance of a commission fee which Tauber claims Bernard agreed to pay him for negotiating a picture engagement for the latter several months ago, it is said.

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in

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And this isn't just an ordinary picture. It's a strong, vital play that is built around one of the biggest emotional elements—the love of parents for their children. It touches the heart strings of every one—parents and children alike.

W. S. HART

in

"The Return of Draw Eagan"

Triangle-Kay Bee

The huge value of W. S. Hart as a money getter needs no emphasis to the exhibitor. Past experience has proved that no star is more popular than this stern-faced actor. His personality seems to reach right down and "get" every one—man, woman or child. They can't seem to help loving him even in his "bad-men" parts.

KEYSTONE COMEDIES

Two more. And funnier than ever.

"THE FIRM OF GIRDLESTONE"

VITAGRAPH. FIVE REELS.

Released Oct. 9 by V. L. S. E.

Cast.

John Girdlestone.....Charles Rock
Ezra Girdlestone, his son.....Fred Groves
Tom Dimsdale.....Hayford Hobbs
Major Tobias Clutterbuck.Wyndham Guise
Kate Harston.....Edna Flugrath
Rebecca .....Molly Terraine

Story—Adaptation of novel by A. Conan Doyle. Melodrama.
Action—Rapid.
Continuity—Even.
Suspense—Keen.
Atmosphere—Good.
Detail—Nothing lacking.
Photography—Will do.

Remarks.

Made in England, this picture has the atmosphere necessary to the locale and is convincing at all times. The book by the author of Sherlock Holmes lends itself admirably to screening. It is full of tense situations and the thrilling kind of melodrama. Well played by a cast that is not known to American picture patrons, this picture compares favorably with the home-made product of the Vitagraph.

The machinations of the Girdlestones in their efforts to satisfy their greed for money give ample scope for melodrama of the entertaining kind.

The production detatils of the picture are well looked after, and all in all, it is one of the best which has come from the other side.

Box Office Value.

Three days. Advertise strong. Bring out fact that this is a Conan Doyle Story.

"LOVE NEVER DIES"

BLUEBIRD. FIVE REELS.

Released Oct. 23 by Bluebird.

Cast.

Cecile (The Woman)....Ruth Stonehouse
Felix (The Man).....Franklyn Farnum
M. Lecoq.....Kingsley Benedict
M. Jarnier.....Arthur Hoyt
Madame Jarnier.....Mrs. Witting
M. Lescot.....Wadsworth Harris

Story—Human interest drama. Written for screen by Harvey Gates.
Action—Tedious.
Continuity—Poor.
Suspense—None.
Detail—Fair.
Atmosphere—Good.
Photography—O. K.

Remarks.

One of the poorest examples of the modern motion picture art shown in some time is "Love Never Dies." The story is inane and slow moving, and the acting at times stops just short of being amateurish.

A girl loves a boy. They are parted. She meets success as a dancer. He follows to Paris and accuses her of helping to steal his opera.

She becomes sick. To save her life they send for the boy. He comes. She lives. Curtain.

Not enough substance for a good one reel of the old days.

This picture is tiresome and will not help the Bluebird people much in attaining a standard of excellence necessary to the success of the present day feature.

Box Office Value.

One day. No advertising. May get by in the jitney house.

C. William Kolb and Max Dill, the famous Mutual comedy team, went riding on a whale's back the other day. They did it for their funny picture, "A Peck O'Pickles."

Ford Sterling has not worked in a Keystone for ten weeks. He should worry when he gets $500 a week for "watchful waiting."

"THE WHEEL OF THE LAW"

ROLFE. FIVE REELS.

Released Oct. 2 by Metro.

Cast.

Mona Mainard.....Emily Stevens
John Norton.....Frank Mills
Tom Mainard.....Raymond McKee
Big Bill Ryan.....Edwin Holt
Pearl Le Claire.....Roma Raymond
John Daniels.....Harry Davenport
Jimmy McClane.....Jerome N. Wilson
Frank Willis.....Charles Eldridge

Story—Written for screen by Katherine Kavanaugh. Melodrama. Good human interest story with familiar but well constructed situations. G. D. Baker directed and turned out a fine production.
Action—Holding.
Continuity—Even.
Suspense—Gripping.
Detail—O. K.
Atmosphere—Realistic.
Photography—Up to standard.

Remarks.

This is a "circumstantial evidence" melodrama with a rather obvious plot. The piece is nicely put together, however, and the acting is of an especially high order.

Emily Stevens, an actress who has won considerable fame in several Broadway shows, plays the principal role and proves that she is equally competent as a screen or legitimate artiste. Frank Mills gives a corking performance in the leading male role and fine characterizations are disclosed by Charles Eldredge, Jerome Wilson and Raymond McKee.

As a dramatic entertainment "The Wheel of the Law" will do. Geo. Baker, the director, showed unusual ability in maintaining a high quality of suspensive interest.

Box Office Value.

Two days. Fair advertising. Suitable for any type of house.

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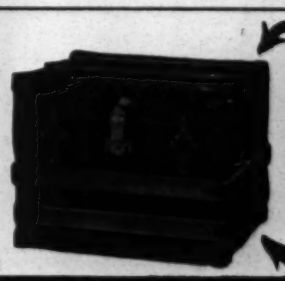

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